A SERIES OF

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BAPTISMAL FONTS.

A SERIES OF

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BAPTISMAL FONTS,

CHRONOLOGICALLY ARRANGED.

DRAWN BY F. SIMPSON, JUN.
ENGRAVED BY R. ROBERTS.

Time cannot make such waste, but something wil appeare,
To shewe some little tract of delicacie there;
Or some religious worke, in building manie a day,
That this penurious age hath suffred to decay,
Some lim or modell, dragd out of the ruinous mass,
The richness will declare in glorie whilst it was.
<div align="right">DRAYTON'S POLYOLBION, FIRST SONG.</div>

TO THE MOST HONOURABLE

THE MARCHIONESS OF EXETER,

BY WHOM ITS MERITS (IF ANY) WILL BE WELL APPRECIATED,

AND ITS MANY DEFECTS INDULGENTLY CONSIDERED,

THIS WORK IS,

BY HER LADYSHIP'S PERMISSION,

MOST RESPECTFULLY DEDICATED,

BY HER MOST OBEDIENT

AND VERY HUMBLE SERVANT,

FRANCIS SIMPSON, JUN.

Stamford,
June, 1828.

PREFACE.

As we have attempted in the following work a chronological arrangement, it became necessary in order to render it intelligible, either to invent a nomenclature of our own, or to adopt one already formed; not having hardihood for the first we have followed the second course, and to that end we have taken our mode of classification and terms, from a work which, as it is the most clearly and accurately written, so it is deservedly the best known, of any of the essays on our ancient architecture, namely, Mr. Rickman's Outlines of English architecture.

It will be found that of Saxon architecture we have taken no notice, and for this reason—we have never yet seen any remains which, by the united testimony of style and record, could be proved to be of that period. We certainly think the testimony of both, nearly, if not quite necessary; for if style alone be relied on, it will be requisite before any conclusion can be drawn from it, to compare the building supposed to be Saxon, with work of acknowledged Norman date; and if they be found (as we have always yet experienced) similar in style, there is an end in such a case of reliance upon that

evidence only; otherwise how can the one be distinguished from the other?   In the examination of styles, it is essentially necessary that the enquirer should have a clear head, free from system, and that he be a careful collector and comparer of facts; and in this, above all noting carefully the construction of the masonry;* for from the state of it much may be learned of the then skill of the workmen and progress of the art of building.   As to evidence drawn from record only (unsupported by the style of the building) that is of itself insufficient; for although it affords undoubted proof that at the period mentioned a building of some kind then was in existence at that spot, yet it is no proof, nor does it affect to be so, that what remains now is the same.   Further, tradition is least of all to be trusted, for she is usually in the custody of the ignorant, and with them the greater their ignorance the older the building.

We have therefore divided our subjects into four distinct periods or styles, viz. Norman, Early English, Decorated English and Perpendicular English.

The Norman style was in use from the Conquest down nearly to the end of the 12th century. Its leading feature is the arch being usually semicircular, but occasionally it is pointed.† Semicircular

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* Without faithfully doing this, an antiquarian draughtsman is little better than nothing, yet how few attend to it.

† Chancel arch of Essendine church Rutland, ditto of Lewknor church Oxon, south door Downham church Cambridgeshire.

arches interlacing are also very common, for these we refer to the Osbournby and St. James Deeping Fonts. The ornaments, of which the zigzag is the most common, are very bold and generally very rude, though late in the style as it grew richer, so the character of the ornamental part became more graceful. In the early work scarcely any ornament was used, and in the Tower of London, which is one of the earliest Norman buildings, not a zigzag is to be seen, nor in that part of the west front of Lincoln cathedral, which was built by Remigius, the first bishop there about A. D. 1088.* There is a considerable number of specimens of transition work between this and the next style, by which the very gradual progress from one to the other may very clearly be traced.

To the Norman succeeded the Early English style, which continued to the commencement of the 14th century. The arches of this style are usually pointed, but in the early part of it not unfrequently semicircular, the windows long, narrow and without any tracery. The mouldings and foliage are generally very well executed, the latter from its very bold design and relief very singular, as may be seen in our engravings of the All Saints, Leicester, and Weston fonts. There is an ornament nearly pecu-

* The examiner must be careful in this west front to distinguish the early from the later Norman work, which was probably inserted by Bishop Alexander nearly half a century afterwards. Our search among Saxon MSS. has been very limited, but, so far as it has gone, we have never yet seen in the illuminations the zigzag once used.

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liar to this style, of which the base of the Burrow,
and the angle of the Twyford fonts, afford examples.

Then followed the Decorated English style,
which was in use until about the end of the reign
of Edward the Third, in 1377. The windows were
now enlarged, the heads filled with tracery running
in flowing lines, forming circles, trefoils, quatrefoils,
&c. Of this kind of tracery examples may be seen
in the Fonts of Noseley, St. Mary Magdalen, Ox-
ford, Haydor and Carleton Scroope. Sometimes
the windows have the tracery running below the
spring of the arch, but this is not common.* An
ornament almost peculiar to this style is the ball-
flower, which is a ball placed in the centre of three
leaves forming a cup round it ; it may be found in the
Swayton, Knaith and Horbling fonts. The corbels,
whether of figures or foliage, are generally very
admirably carved, but the foliage is more flat than
that of the preceding style.

Lastly came the Perpendicular English, a style
which struggled for existence down even to 1649,
when Plaxtol Church in Kent was built, which still
retains the features of late Perpendicular work. The
tracery of the windows now assumed a very diffe-
rent character, running in *perpendicular* lines: the
windows also had generally transoms, first in the
lower part and afterwards in the head. We refer
for these features to the Herne, St. Mary Notting-
ham, Towcester and Broughton fonts, and the
cover of that at Fosdyke. With respect to tran-

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* Chapel at Thame Park, Oxon ; Northfleet church, Kent.

soms, it may be observed that they appear to have been first introduced in domestic work, we suppose on account of the casement being made to open, for they are to be found even in Early English domestic work.* In domestic work, during the Decorated period, they are very common. They do not appear to have been used in the windows in the *body* of the church until the Perpendicular style was thoroughly established ; but in Decorated towers and spires they are not uncommon ;† for as there was in these windows no glass, and consequently no iron work, the mullions required the additional strength afforded by a transom. Sometimes the weather-moulding, in late work, does not run so low as the tracery,‡ and in one instance we have seen it lower :§ in neither case should we call it good work, worthy of imitation. Angels bearing shields, were used in great profusion in the latter part of this style ; we refer to the Fosdyke font. Four centred arches became latterly almost universal ; an example of this may be seen in the Font of Broughton, and so in the same Font, and on the top of the Bourn Font, may be seen specimens of an ornament much used at the latter end of the style, and frequently called the Tudor battlement. Towards the latter

* Woodcroft and Longthorpe, Northamptonshire.

† Exton Rutland, St. Mary's Stamford, St. Mary's Oxford, and many others.

‡ Cherry Hinton Church, Cambridgeshire ; Notley Abbey, Bucks.

§ Browne's Hospital, Stamford : we should observe that this is otherwise good late Perpendicular work.

end of the 15th and beginning of the 16th centuries, in tabernacle work and in windows, the Decorated tracery was not unfrequently partially resumed;* for comparison may be made between the Knaith Font and the running pannel on the base of the St. Mary Beverley Font.

In the foregoing outline of the features by which the different styles are to be distinguished from each other, we have noticed principally those of which the Fonts comprised in this work may afford examples; for the remaining features, and there are of course many, we must refer our readers to Mr. Rickman's work.

It was our intention to have given an outline of the History of Baptism, including some account of the ceremony as practised at different periods down to the Reformation, but want of time has not permitted us to do so.

" Edidi quæ potui, non ut volui, sed ut me temporis angustiæ coëgerunt."

The execution of such a plan would also have materially lengthened our preface. For these reasons we have confined our notice to those points by which the size, material, or preservation of the Font may have been affected. Those who may wish for further information, may find it in the works from which we should have principally drawn our materials.†

* Chest at the Mote, Ightham, Kent; clerestory windows, Henry VII.'s chapel, Westminster, and windows of the chapels on each side of King's College Chapel, Cambridge.

† Martene de Antiquis Ecclesiæ Ritibus, 3 vols. 4to. Rotomag.

As immersion was practised by the church in this country until the Reformation, and perhaps occasionally later (as will afterwards appear) all Fonts were up to that period made sufficiently large for the purpose. Hence, by a constitution of Edmund Archbishop of Canterbury, A. D. 1236, the Font is directed to be " competens."* The size of them however varies considerably; thus at Thorpe in Surrey, the Font, which is Norman, is only nine inches in depth and 17 inches in diameter; and at Borden in Kent, is a late Perpendicular Font $7\frac{1}{2}$ inches in depth, and $15\frac{1}{2}$ inches in diameter, neither of them approaching the size of the St. Mary Beverley Font. The late Perpendicular Fonts are generally quite as large as those of earlier periods.

Edmund by the same constitution also directed, that every Baptismal † Church should have a Font of stone or *other* material, which Lyndwood interprets to mean, " de alia materia congrua et honesta, tali, viz. quæ sit solida, durabilis et fortis, ac aquæ nfusæ retentiva."‡ Although, therefore, stone and marble are the materials of which Fonts are usually made, yet there are several of lead,§ which are all

1700; there are two subsequent editions. Robinson's Hist. of Baptism, 4to. Lond. 1795. Lyndwood's Provinciale, fol. Oxford 1679.

Sic quod baptizandus possit in eo mergi. Lyndwood, p. 241.

† For the explanation of the term " Baptismal Church," see note m in Lyndwood, p. 241 ; also Martene, lib. i. c. i. art. 2.

‡ Page. 241.

§ Ashover, Derbyshire; Avebury, Wilts; Woolston and Childrey, Berks ; Warborough and Dorchester, Oxon. In the Archæol. vol. x. p. 187, Mr. Gough mentions also Brookland, Kent, and

circular in their form, and we believe all **Norman.**
That at Ashover is of stone, with leaden figures of
the Apostles placed round it.   In Holyrood Chapel
was a brazen Font, in which the children of the
Kings of Scotland were baptized.   In 1544 it was
carried off by Sir Richard Lea, captain of the Eng-
lish pioneers, and presented to the church of St.
Albans ; it was afterwards destroyed by the Round-
heads.*   The Font at Canterbury cathedral was of
silver, and was sometimes sent for to Westminster
on the occasion of a royal christening.†   At Chob-
ham in Surrey, is a Font of oak, or rather the lead
is surrounded by pannels of oak ; its date is early
in the 16th century.

The archbishop also directed that the **Font,**
" decenter co-operiatur ;"‡ and in another part of the
same constitution, he says, " Fontes baptismales sub
sera clausi teneantur propter sortilegia."§   Hence
arose the custom of placing covers upon Fonts, some
of which are very magnificent,‖ as may be seen by

Wareham, Dorsetshire.   Mr. Dawson Turner, in his letters from
Normandy, vol. ii. p. 97, says there are some in Norfolk.

* Martene, lib. i. c. i. art. ii. s. xi. Provincial Scenery and Anti-
quities of Scotland, p. 119.   The word used by Martene, how-
ever, is " cupreum."

† Harl. MSS. 6079.

‡ Lyndwood, p. 241.

§ Ibid. p. 217.

‖ Thaxted Essex ; Ewelm Oxon ; St. Gregory Sudbury, and
Worlingworth Suffolk ; North Walsham Norfolk ; and others.
This last Font is surrounded by a railing, the date of which appears
to be about the latter end of the 15th or beginning of the 16th
century.   See Neale's Churches where there is an engraving of this

our representation of that at Fosdyke. The cover
at Thaxted is very singular, as it is fixed and the
whole Font completely enclosed by it; on one
side of the cover, or case as it may be more pro-
perly called, a portion opens, by which access is ob-
tained to the bowl of the Font; but no part of the
Font, except the top and interior of the bowl, is
visible. We do not suppose that a cover is to be
met with which is coeval with Edmund's constitu-
tion; perhaps a Decorated one may be found,* but
generally the covers are of Perpendicular character;
that at Sudbury is early in the style. Although a
cover to the Font was not required either by the
canons of 1571† or of 1603,‡ yet long after the Re-
formation they seem to have been thought neces-
sary, as appears from the enquiry frequently directed
to be made by the churchwardens, whether the Font
has " a decent covering :" § it also appears to have

Font, and mention made that by a Ritual published at Antwerp in
1659, it is required that the Font be " cancellis circumseptum."
The date of this Ritual, which we have not been able to meet with,
shows that it was not compiled for the use of our church. We know
of no other Font which possesses this singular feature, nor have we
been able to find that in this country such a defence was required
to be set up.

* We rather think the cover to St. Dunstan's Font, Canterbury,
may, upon examination, prove to be Decorated.

† Liber quorundam canonum disciplinæ Ecclesiæ Anglicanæ.
Anno 1571.

‡ Constitutions and canons ecclesiasticall treated upon, &c. at
London, A. D. 1603. Lond. 1633.

§ Articles to be enquired of within the diocese of Norwich, 1618;
ditto in the Archdeaconry of Norwich, 1638; ditto in Durham,
1662.

been thought necessary that the cover should be locked.* Hence there are several covers which were made during the first half of the 17th century.

The constitution of Edmund also directed " aqua " vero in qua baptizatus fuerit puer, ultra septem " dies in Baptisterio non servetur." † Stone being usually of a very porous nature, a lining of lead was used so long as dipping continued to be practised, and perhaps occasionally afterwards :‡ in the bottom of the Font was a hole, through which the water after it had remained the allowed time was made to pass. This time was extended to a month by Edward the VIth.§

The Font, where it has not been disturbed, is always to be found near the entrance of the church, and generally to the left of the south door.‖

In Italy and in some other parts of the continent, Baptisteries, distinct from or adjoining to the

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* Articles to be inquired of in the diocese of Exeter, 1638. In the parish accounts of St. Martin Leicester occur the following entries :

    1557—Paid for a lock for the Font, 2d.
    1571—Paid for taking down things over the Font, 12d.
            Paid for cutting down a board over the Font, 14d.
    1573—For making the cover over the Font, 4s.
            For 3lbs. of lead, to set fast the hook over the Font, 3d.
            Received for the cover that did hang at the Font, 18d.
Nicholls's Leicestershire, vol. i. p. 572, et seq.

    † Lyndwood, p. 241.

    ‡ Fonts at St. Andrews and St. Peter's Droitwich Worcestershire, and at Ockham Surrey.

    § Book of Common Prayer, 1549, p. 131.

    ‖ Martene, lib. i. c. i. art. 2, s. 8.

churches, are not uncommon.*   We have not been
able to learn that any such building ever existed in
England, except indeed that it has been commonly
said, that the circular building on the north side of
Canterbury cathedral, and in which the Font now
stands, was built for that purpose :† upon this we
would observe that it is not near the entrance of the
cathedral, and that if what Hasted says be true,‡
that prior to the erection of the present Font in
1636, there was a moveable one, and that the pre-
sent was at first placed in the usual situation near
the entrance to the church, the opinion that this
building was originally a baptistery has, we think,
been adopted too hastily.

The subject of our frontispiece is, we believe, the
only erection of the kind in the kingdom.

As the Font is the only relic of our ancient archi-
tecture, which in its form is at all analogous to the
Grecian and Roman vases, the shape which has at

* Martene, lib. i. c. i. art. 2. s. 7. Robinson's Hist. of Bapt. chap.
12 to 16. Martene, lib. i. c. i. art. 2. s. 6. gives the following names
by which Baptisteries were called, " *Baptisteria* vulgo nuncupant,
" Græci *Illuminatoria*, Sidonius Apollinaris libro 2. epist. ad Domit.
" *Piscinam*, Fortunatus libro 2. Carmine 12. *Aulam Baptismalis*,
" Gregorius Turonensis libro 2. Historiæ Francorum *Templum*
" *Baptisterii*, Capitularia Pippini regis Italiæ anni 793. n. 7. et 15.
" *Baptismales Ecclesias*, ejusdem Capitularia excerpta ex lege
" Longobardorum, num. 16. *Oracula*, Capitularia Caroli Calvi, anni
" 876. *Plebes*, denique Flodoardus in libro 2. Historiæ Remensis,
" cap. 19. *Baptismales titulos*."

† As this building stands in a private garden, we have never had
an opportunity of examining it thoroughly.

‡ Hist. of Kent, 8vo. Edit. vol. xi. p. 353.   The moveable Font
mentioned is without doubt the silver one spoken of before.

different periods been given to it, is a subject of
some interest.   Norman Fonts are generally square,
or circular, the first frequently placed on five legs.
As to which may be the older form, the square or
circle, we cannot positively say, possibly the square.
The fact appears to be that at the same period dif-
ferent forms prevailed in different districts ; thus in
the neighbourhood of Aylesbury, * there are many
late Norman Fonts, all assuming the form of a cup
richly ornamented : in Northamptonshire and Lin-
colnshire, during the same period and for some little
time after, there are many circularlike tubs, the
later ones having four columns set against them.†
But we do not say that the rule has not its excep-
tions.   In adjoining parishes the Fonts, where of
the same date, are often so similar to each other, as
to leave little or no doubt but that they were exe-
cuted by the same workman ; and this is consonant
with common sense, for whatever form the work-
man thinks the most beautiful and convenient, that
he will usually adopt.   Thus the taste of the work-
man who executed the Fonts at Aunsby and As-
warby in Lincolnshire, led him to prefer, as a form,
the circle, while he who at the same period executed
those at Waltham and Stonesby, in Leicestershire,
chose the octagon.‡   Although the octagonal form

* Aylesbury, Bledlow, Haddenham, Kimble, Monks Risbo-
rough, all in Bucks.

† Greens Norton, Paulers Pary, Tiffield and Wansford North-
amptonshire ; Coleby, Fulbeck, Bracebridge, Aunsby, Aswarby
and Helpringham Lincolnshire.

‡ Vide post, p. 19 and 21.

was introduced in the bowl before the end of the Norman style,* and was in the next style also adopted in the shaft, yet the circle continued to be much used during the Early English period ;† so occasionally was the square.‡ Throughout the continuance of the Decorated style the octagon was generally used, sometimes the hexagon,§ but we do not remember to have seen the circle. During the Perpendicular style, the octagon was almost always used. At Dinton church, Bucks, is a Font of this style, circular and in the form of a cup, but we apprehend the shape has been governed by the base, which appears to be considerably older than the bowl ; the latter is of Tottenhoe stone, the former a coarse oolite with very bold mouldings. The Font at Trinity church Hull ‖ presents the latest example we have yet seen of a bowl placed on five legs, for this custom appears to have been generally abandoned before the commencement of the Decorated style.

Norman Fonts, although the oldest of the four classes, are yet the most common, or nearly so ; as they are generally very rich, this may have been the reason why they have been so frequently preserved, whatever alterations the church may have undergone, for it is very usual to find a rich Norman Font in a church of which no part is near so old ;

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* Belton Lincolnshire.

† This our Early English selection will show.

‡ Twyford Leicestershire, Heveningham Norfolk.

§ Heckington Lincolnshire ; Lindfield in Sussex, is square.

‖ See our plate post.

and indeed, in some parts of the kingdom, the Norman and Early English Fonts although plain, appear to have been held in great veneration, and were therefore allowed to remain when the church itself was rebuilt in a totally different style.

Early English Fonts are not very common, at least not subjects in which the style is clearly marked; but there are many plain square and circular Fonts, of which it is difficult to say, whether they belong to the commencement of this or the end of the preceding style.

As the Decorated style was in use but little more than seventy years, very few Fonts of that character are to be found, and of these some, though good in design, are very indifferent in execution.[*]

The Perpendicular English Fonts are very common, nearly if not quite equal in number to the Norman, and many of them are very splendid.

We have stated that until the Reformation, and perhaps occasionally after it, dipping was practised in this country. That pouring or sprinkling were not unusual previous to the Reformation is very probable, for, so early as the year 754, pouring in cases of necessity was declared by Pope Stephen the Third to be lawful;[†] and in the year 1311 the council of Ravenna declared dipping or sprinkling indifferent.[‡] Yet dipping appears to have been in

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[*] Ketton Rutland, St. Martin's Stamford, Somerby Lincolnshire.

[†] Robinson's Hist. of Bapt. p. 429.

[‡] Ibid. p. 430. See also Martene, lib. i. c. 1. art. 14.

this country the more usual mode ; for from an illu-
mination in Rous's life of Richard Beauchamp Earl
of Warwick, who was born in 1381, it appears that
the earl was baptized by dipping ;* so Prince Arthur
(eldest son of Henry VII.) King Edward VI. and
Queen Elizabeth were all dipped.† Not one of the
rituals which we have examined contains any permis-
sion to use pouring or sprinkling when the child is
brought to the church. The first instance of pouring
being allowed in public baptism is in the first prayer
book of Edward VI. which says, " And if the childe
be weake, it shall suffice to poure water upon it."‡
In all probability dipping was from this time, by de-
grees, abandoned ; but many years elapsed ere it
was so entirely ; for a century later Dr. Featley says,
" Dipping may be used in baptisme ; and if the
childe be strong, and the weather and climate tem-
perate, it is very fit to be used, and the church of
England both alloweth it and practiseth it ;"§ and
again he says, " sprinkling may be done, and is
usually without any dipping at all."‖ Of two anony-
mous writers at the same period, one says, " The
manner in which baptism is there" (church of Eng-
land) " administered, is by sprinkling or casting a little
water upon the head or face of the child baptized;"¶

* Cott. MSS. Julius, E. IV.

† Robinson's Hist. of Bapt. p. 120 ; also Harl. MSS. 6079.

‡ Common Prayer, A. D. 1549, p. 128.

§ Καταβαπτισται καταπτιστοι. The dippers dipt, or, the Anabaptists
dvck'd and plvng'd over head and eares at a disputation in South-
wark. By D. Featley, D. D. Lond. 1645, p. 33.

‖ Ibid. p. 35.

¶ A Treatise of the Vanity of Childish Baptisme. By A. R.
Lond. 1642, p. 8.

the other, " The Romanists some of them, and some
of the poore ignorant Welch do use dipping."*   So
the thirty-third canon of 1603 says, " the minister
dipping the infant in water, or laying water upon the
face of it (as the manner also is.")†   Of the few
Fonts which we have been able to find, the date of
which may be placed between the Reformation and
the Rebellion, some are large enough for immersion
and some not.‡

From the time of the Reformation to the days of
puritanic fury in the reign of Charles I., there was a
strong propensity to remove or neglect the Font,
and use a basin instead.   This was checked so long
as it was possible; thus in 1564 it was directed,
" That the fonte be not removed, nor the curate do
baptize in the parishe churches in any basons, nor
in anye other forme then is alredie prescribed."§
In 1571 it was directed, " Curabunt (Œditui) ut in
singulis ecclesiis sit sacer fons, non ·pelvis, in quo

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* A discourse tending to prove the Baptisme in or under the
defection of Antichrist to be the ordinance of Jesus Christ.   By
P. B. Lond. 1642, p. 15.   By handwriting, nearly or quite coeval
with the date of the publication in the copy in the British Museum,
this work is attributed to the celebrated Praise-God Barebone.

    † Constitutions and canons ecclesiasticall treated upon, &c. at
Lond. A. D. 1603.   Lond. 1633.

    ‡ Bedminster Somerset, Brewood Staffordshire, St. Andrew
and St. Peter Droitwich Worcestershire, Malden, Ockham and
Wisley Surrey.

    § Advertisements partly for due order in the publique admi-
nistration of common prayers, and usinge the Holy Sacramentes,
and partly for the apparrell of all persons ecclesiasticall, by virtue
of the Queene's Majestie's letters commanding the same, the 25th
day of Jan. in the 7th yeare of the reigne of oure Soveraigne Lady
Elizabeth.   London.

baptismus ministretur, isque ut decenter et munde conservetur."* Again the 81st canon of 1603 says, " According to a former constitution too much neglected in many places, we appoint that there shall be a Font of stone in every church and chapel, where baptism is to be ministred : the same to be set in the ancient usuall places. In which onely Font the minister shall baptize publickly."† Among the enquiries directed to be made by the churchwardens, one is, whether the Font has been removed from its accustomed place, and whether they use a basin or other vessel.‡ That all these efforts were ultimately in many cases of no avail, may be learned from the fate of a Font which we have before-mentioned, that at St. Martin's church Leicester ; the following extracts from the parish accounts will tell the tale :

1645—" For a bason to be used at baptism, 5s.
     " For a standard to bear the same, 15s.
     " For laying the same in marble colour, 5s.
1651, May 7—" Received of George Smith, for a stone belonging
     to the Font, 7s.

* Liber quorundam canonum disciplinæ Ecclesiæ Anglicanæ. Anno 1571.

† Constitutions and canons ecclesiasticall treated upon, &c. at Lond. A. D. 1603. Lond. 1633.

‡ Articles to be enquired of, &c. within the deanerie of Shorham. Lond. 1597. Ditto within the diocese of London. Lond. 1601 ; do. do. Lond. 1604 ; do. in the dioceses of Exeter, Norwich, Chichester, St. Davids, Landaffe, Heriford, Worcester, Bristol, Bath and Welles, and Coventrie and Litchfielde, 1605 ; do. in the dioces of Norwich, 1618 ; do. do. 1619 ; do in the archdeaconry of Canterbury, 1636 ; do. in the diocesse of Exeter, 1638 ; do. in the archdeaconry of Norwich, 1638 ; do. in the diocesse of Winton, 1639.

1661, Feb. 4—Agreed, that the Font of stone formerly belonging
to the church shall be set up in the antient place, and that the
other now standing near the desk be taken down.

" At a parish meeting, the new Font, fashioned and placed agree-
able with the puritanic times, was ordered to be taken down,
and the old stone one to be erected where it formerly stood.

1662, April 8—" Paid widow Smith, for the Font stone, being the
price her husband paid for it, 7s." *

It does not appear, however, that the Fonts
were destroyed by authority; for by the journal of
a parliamentary visitor appointed to destroy super-
stitious ornaments, he does not seem to have done
more than in one place to have given order to take
down the cover of the Font, and in others to have
given directions for the destruction of such orna-
ments upon the Fonts as in his godly eyes were
superstitious.†

Of the indecency with which Fonts were at that
time treated, and of the impiety with which such
indecency was accompanied, there are two eminent
instances ; one the baptizing a colt in the Font at
Yaxley in Huntingdonshire ;‡ the other the same

* Nicholls's Hist. of Leicestershire, vol. i. p. 572, *et seq.*   As
there is now a modern Font in this church, the words used by
Hearne respecting the fate of that in St. Peter's church, Oxford,
may be applied to this unfortunate one at Leicester ; " Œdilis
quidam sacrilegus amoveri jussit, alio (longe viliori) substituto."
Hearne's pref. to Leland's Collectanea, p. 29.

† The journal of William Dowsing of Stratford, Parliamentary
visitor appointed under a warrant from the Earl of Manchester, for
demolishing the superstitious pictures and ornaments of churches, &c.
within the county of Suffolk, in the years 1643 and 1644, 4to.
Woodbridge, 1786.

‡ Edwards's Gangræna.   Lond. 1646, part iii. p. 18.

ceremony on a similar subject in St. Paul's Cathedral.*

For the assistance of those who may be searching for good Fonts generally, or of a particular date, we have added a list of several, classed according to their style : we have made this classification as correct as was in our power, but it must be remembered that we have sometimes obtained our information from a print or a drawing, which upon an examination of the Font itself, may prove unworthy of the credit we have attached to it.

And now having brought our work to a conclusion, we will, with many thanks to those from whom in the progress of it we have received assistance, take our leave with these words, " Quod commodius esset in hoc libro, id nostrum non esset; quod asperius et inusitatum, id proprie nobis attribueretur."

* Newes from Powle's, &c. one sheet qto. 1649. Gough's Topography, vol. i. p. 609.

NORMAN FONTS.

Ancaster, Lincolnshire.
Aspatria, Cumberland.
Avebury, (lead) Wilts.
Aylesbury, Bucks.
Alphington, Devon.
Avington, Berks.
Ashcombe, Devon.
Ashover, (lead) Derbyshire.
Aunsby, Lincolnshire.
St. Austel, Cornwall.
Blackauton, Devon.
Braceborough, Lincolnshire.
Bracebridge, Ditto.
Beddington, Surrey.
Berkeley, Gloucestershire.
Bledlow, Bucks.
Brent, South, Devon.
Biddeford, Ditto.
Bishop's Teignton, ditto.
Bridekirk, Cumberland.
Brighton, Sussex.
Bristol, St. Philip and St. Jacob, Somerset.
Bodmin, Cornwall.
Bromley, Kent.
Broxbourne, Herts.
Burnham Deepdale, Norfolk.
Bury, Huntingdonshire.
Camborne, Cornwall.
Cambridge, St. Peters, (later base).
Canon Peon, Hereford.

Casterton, Great, Rutland.
Castle Rising, Norfolk.
Claverley, Salop.
Clee, Lincolnshire.
Childrey, (lead) Berks.
Christowe, Devon.
Coleby, Lincolnshire.
Coleshill, Warwickshire.
Coton, Cambridgeshire.
Cross, St., (later base) Hants.
Drayton, Norfolk.
Dearham, Cumberland.
Dodford, Northamptonshire.
Dorchester, (lead) Oxon.
Dunchurch, Warwickshire.
Enoder, St., Cornwall.
Fincham, Norfolk.
Fulbeck, Lincolnshire.
Grimstone, Yorkshire.
Haddenham, Bucks.
Haddon, East, Northamptonshire.
Hales Owen, Salop.
Hampton in Arden, Warwickshire.
Hanbury, Somerset.
Harlington, Middlesex.
Harpole, Northamptonshire.
Harpswell, Lincolnshire.
Harrietsham, Kent.
Hartlebury, Worcestershire.
Hasfield, Gloucestershire.
Hayes, Middlesex.

Hereford Cathedral.
Hook Norton, Oxon.
Horndon, East, Essex
Iffley, Oxon.
Ipswich, St. Peter, Suffolk.
Kimble, Bucks.
Kirkbourne, Yorkshire.
Landwednach, Cornwall.
Lanercost, Cumberland.
Lanreth, Cornwall.
Lewknor, Oxon.
Lockington, Leicestershire.
Loxbeare, Devon.
Luddesdown, Kent.
Maids Morton, Bucks.
Malton, New, St. Leonard, Yorkshire.
Melbourn, Derbyshire.
Meon, East, Hants.
Mickleham, Surrey.
Milton, South, Devon.
Monks Risborough, Bucks.
Monks Wearmouth, Durham.
Morvingstow, Cornwall.
Newenden, Kent.
Newington, South, Oxon.
Neswick, Yorkshire.
Oakington, Cambridgeshire.
Pool, South, Devon.
Porchester, Hants.
Puddington, Bedfordshire.
Purley, Berks.

Rainham, Essex.
Rattery, Devon.
Rotherfield Grays, Oxon.
Sharnbourn, Norfolk.
Sesincote, Oxon.
St. Stephen near Launceston, Cornwall.
Ditto by Saltash, Ditto.
Silk Willoughby, Lincolnshire.
Southampton, St. Michael.
Southrop, Gloucestershire.
Shoreham, Old, Sussex.
Stoneleigh, Warwickshire.
Stow, Lincolnshire.
Sutton Courtney, Bucks.
Stukeley, Ditto.
Taplow, Ditto.
Thame, Oxon.
Tickencote, Rutland.
Tiffield, Northamptonshire.
Tintagel, Cornwall.
Thorpe Salvin, Yorkshire.
Twywell, Northamptonshire.
Ugborough, Devon.
Warborough, (lead) Oxon.
Warbustow, Cornwall.
Wilbraham, Great, Cambridgeshire.
Winchester Cathedral.
Woodford, Northamptonshire.
Woolfardisworthy, Devon,

EARLY ENGLISH FONTS.

ALLWALTON, Huntingdonshire.
Adderbury, Oxon.
All Saints Aldwinkle, Northamptonshire.
Ashbourne, Derbyshire.
Bainton, Northamptonshire.
Barnwell, Cambridgeshire.

Battle (transition from Norman) Sussex.
Belaugh, Norfolk.
Beverley Minster, Yorkshire.
Brington, Northamptonshire.
Cranborne, Dorset.
·Chedder, Somerset.

Chewton Mendip, Ditto.

Cogenhoe, Northamptonshire.

Conington, (transition from Norman) Huntingdonshire.

Corse, Gloucestershire.

Cottenham, Cambridgeshire.

Coventry, St. Michael, Warwickshire.

Darlington, Durham.

Durham, St. Mary.

Eastby, (transition from Norman) Yorkshire.

Eaton Bray, Bedfordshire.

Grimsby, Great, Lincolnshire.

Haconby, Ditto.

Helmsley, Yorkshire.

Hemstead, Gloucestershire.

Heveningham, Norfolk.

Hexham, Northumberland.

Heydon, Norfolk.

Hibalstow, Lincolnshire.

Higham Ferrers, Northamptonshire.

Hildersham, Cambridgeshire.

Hitchenden, Bucks.

Ilmington, Warwickshire.

Irchester, Northamptonshire.

Kirkby Underwood, Lincolnshire.

Kirkdale, Yorkshire.

Laxton, Northamptonshire.

Leighton Bussard, Bedfordshire.

Lowick, Northamptonshire.

Malton, New, St. Michael, Yorkshire.

Newbold, Ditto.

Oxford, St. Giles.

Ozleworth, Gloucestershire.

Peterborough Cathedral.

Polbrook, Northamptonshire.

Ramsey, Huntingdonshire.

Rodney Stoke, Somerset.

Rushden, Northamptonshire.

Stafford, St. Mary.

Swarby, Lincolnshire.

Shepton Mallet, Somerset.

Stevenage, Herts.

Stifford, Essex.

Stonesby, (transition from Norman) Leicestershire.

Studham, Bedfordshire.

Stuntney, Cambridgeshire.

Upton, (basin Norman) Huntingdonshire.

Waddon, Bucks.

Walcot, Lincolnshire.

Walsham, North, (perpendicular cover) Norfolk.

Warboys, Huntingdonshire.

Wells Cathedral.

Worth, Sussex.

York, St. Mary Bishop Hill the younger.

DECORATED ENGLISH FONTS.

Asgarby, Lincolnshire.

Bakewell, Derbyshire.

Barnwell, St. Andrews, Northamptonshire.

Bradfield, Suffolk.

Bridgenorth, Salop.

Bottisham, Cambridgeshire.

Boxworth, Ditto.

Burford, Oxon.

Bythorne, Huntingdonshire.

Canterbury, St. Dunstan, cover only.

Carlton, (?) Cambridgeshire.

Caythorpe, Lincolnshire.
Chettisham, Cambridgeshire.
Childerditch, Essex.
Chipping Norton, Oxon.
Denford, Northamptonshire.
Downham, Cambridgeshire.
Elsing, (?) Norfolk.
Elton, (?) Huntingdonshire.
Enstone, Oxon.
Foulmire, Cambridgeshire.
Hemingwell, Lincolnshire.
Holton, (transition to Perpendicular) Suffolk.
Ingworth, (?) Norfolk.
Ketton, Rutland.
Kidlington, (? bowl) Oxon.
Kilby, Lincolnshire.
Langham, Rutland.
Lechlade, Gloucestershire.
Lindfield, Sussex.
Lostwithiel, Cornwall.
Meridew, Warwickshire.
Mytton, Yorkshire.
Northampton, St. Giles.
Oxford, St. Aldate.

Padstow, Cornwall.
Raunds, Northamptonshire.
Ringstead, Ditto.
Ramsey, Hants.
Salwarp, Worcestershire.
Sandhurst, Kent.
Stanton, Long, All Saints, Cambrideshire.
Stanwick, Northamptonshire.
Staunton, Worcestershire.
Swavesey, Cambridgeshire.
Solihull, Warwickshire.
Somerby, Lincolnshire.
Sudbury, Suffolk.
Shurdington, Gloucestershire.
Trumpington, Cambridgeshire.
Uphill, Somerset.
Ware, (?) Herts.
Weedon Beck, Northamptonshire.
Whethamstead, (transition from Early Eng.) Herts.
Wilbraham, Little, Cambridgeshire.
Wilby, Northamptonshire.
Wittingham, Cambridgeshire.

PERPENDICULAR ENGLISH FONTS.

Abbots Langley, Herts.
Aslackby, Lincolnshire.
Axbridge, Somerset.
Ayot St. Lawrence, Herts.
Bangor Cathedral.
Barnwood, Gloucestershire.
Brancepeth, Durham.
Brant Broughton, Lincolnshire.
Bray, Berks.
Beer Ferrers, Devon.
Bennington, Lincolnshire.
Bigbury, Devon.

Binham, Norfolk.
Blickling, Ditto.
Bolton, Yorkshire.
East Bourne, Sussex.
Bloxham, Oxon.
Byfleet, Surrey.
Blyborough, Lincolnshire.
Blythborough, Suffolk.
Cambridge, All Saints.
Ditto St. Mary the Less.
Ditto St. Edward.
Castle Ashby, Northamptonshire.

Clare, Suffolk.
Cotterstock, Northamptonshire.
Crosscombe, Somerset.
Crowland, Lincolnshire.
Deddington, Oxon.
Dereham, East, Norfolk.
Dinton, Bucks.
Doulting, Somerset.
Dullingham, Cambridgeshire.
Dundry, Somerset.
Dunsby, Lincolnshire.
Duston, Northamptonshire.
Elkstone, Gloucestershire.
Evesham, All Saints, Worcester-
    shire.
Dittto, St. Lawrence, Ditto.
Ewelm, Oxon.
Fairford, Gloucestershire.
Fen Stanton, Huntingdonshire.
Fotheringhay, Northamptonshire.
Grantham, Lincolnshire.
Goodmanham, Yorkshire.
Haddenham, Cambridgeshire.
Harbledown, Hospital Chapel, Kent.
Harlaxton, Lincolnshire.
Histon St. Andrew, Cambridgeshire.
Hitchin, Herts.
Horsham St. Faith, Norfolk.
Howel, Lincolnshire.
Kilhampton, Cornwall.
Kilvington, (South) Yorkshire.
Kirby Laythorpe, Lincolnshire.
Kislingbury, Northamptonshire.
Layton, Essex.
Leicester, St. Margaret.
Letheringham, Suffolk.
Leverington, Cambridgeshire.
Lincoln, St. Mary.
Ludham, Norfolk.
Malton, Old, Yorkshire.
Market Deeping, Lincolnshire.

Melton, Suffolk.
Minster Lovel, Oxon.
Morton, Lincolnshire.
Moulsey, West, Surrey.
Moulton, North, Devon.
Neots, St., Huntingdonshire.
Newcastle, St. Nicholas, Northum-
    berland.
Northampton, St. Peters, early.
Norwich Cathedral.
Offley, Herts.
Otford, Suffolk.
Oxford, St. Martin.
Penshurst, Kent.
Pitsford, this has a very singular
    bracket the use of which we
    are unable to explain, North-
    amptonshire.
Great Ponton, Lincolnshire.
Quarrington, Ditto.
Quy, Cambridgeshire.
Ropsley, Lincolnshire.
Saffron Walden, Essex.
Sandwich, St. Clements, Kent.
Snape, Suffolk.
Stalham, Lancashire.
Stamford, All Saints.
Ditto St. John.
Stanton Harcourt, Oxon.
Stratford-on-Avon, (in a garden)
    Warwickshire.
Swanton Abbot, Norfolk.
Shrewsbury, St. Mary.
Stidd, Lancashire.
Southfleet, Kent.
Shorne, Ditto.
Stow, near Lichfield, Staffordshire.
Thaxted, Essex.
Teignmouth, East, Devon.
Tew, Great, Oxon.
Tor Mohun, Devon.

Tutbury, Staffordshire.
Upminster, Essex.
Walsingham, Norfolk.
Whalley, Lancashire.
Wells, Norfolk.

Wilsford, Lincolnshire.
Whiston, Northamptonshire.
Worfield, Salop.
Worlingworth, Suffolk.
Worstead, Norfolk.

LUTON, BEDFORDSHIRE.

THE Font in this church is not worthy of any other
notice, than that it stands on five circular legs
which we suppose to be older than the bowl. On
the top of this is placed a flat stone on which stands
a basin, now used for baptism. But the magni-
ficent baptistery erected over it, is so intimately con-
nected with the class of antiquities of which this
work is an attempted illustration, that we have adopt-
ed it as a frontispiece. The design is eminently
beautiful, but the workmanship is not delicate and
contains variations, some of which appear to have
arisen from caprice and some from carelessness. To
the first motive may be attributed the variations in
the pinnacles of the buttresses ; our experience has
hitherto led us to notice, that these varieties occur
more frequently in Decorated work than in any
other. The unequal height of the finials to the
canopies gives our representation an awkward
appearance, and may have arisen from carelessness
in the original construction of the building, or from
mutilations caused by the frequent removal of it
from one part of the church to another. The height
of it is about 19 feet; the roof is groined. About

40 years since this splendid fabric stood under the third arch from the west end of the south aisle; it was then moved to the centre of the west end of the nave, where it must have added greatly to the beauty of the church. About six years since it was moved to its present station, viz. the south transept.

For any notice of the church, we have little space. Much has been mutilated, but much of very good work still remains. The tower, which is partly Decorated and partly Perpendicular, is built of flint and Tottenhoe stone placed in chequers. The door to this tower contains, particularly in the inside, some very admirable Decorated oak pannels. In the church is some good screen work; there are also some late tombs, to one of which is a chapel with a very singular double arch.
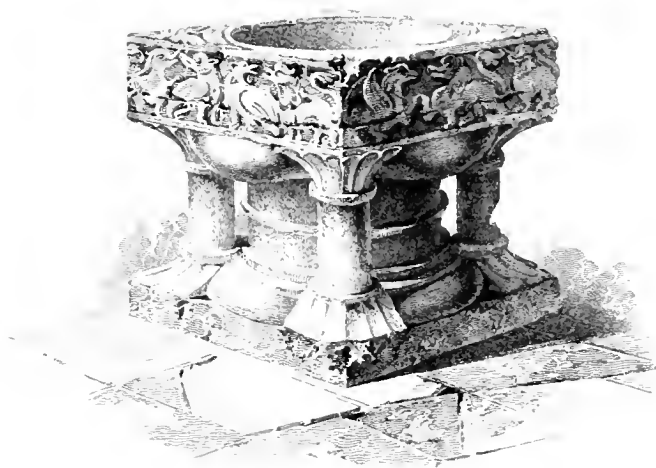
LINCOLN CATHEDRAL.

WE commence our series of Norman Fonts with this subject, as we consider it to be the most ancient of those here represented. We conceive its date to be rather early in the Norman æra. In its general outline it is very similar to the Fonts at Winchester Cathedral, East Meon, Hants, Burnham Deepdale, Norfolk, Ifley, Oxfordshire, and Newenden, Kent. The material is a dark marble, containing organic remains of Madrepore. The two sides not shewn in the engraving, have grotesque figures of quadrupeds and birds, similar to those here represented. It is now situated in the Morning Prayer chapel which opens into the north aisle of the nave, near the west entrance. About thirty-five years since it stood in the nave, from which place it was then moved to its present station. The dimensions, which are very considerable, are thus:

	Feet	Inches
Height of the whole	3	6
Diameter from outside to outside	3	8
Ditto of the inside or bowl	2	8
Depth of the bowl	1	1

To attempt any thing more than a general notice of the splendid Cathedral in which this Font stands, would here be inconsistent. It is sufficient to ob-

serve, that the general character of the building is very rich Early English; of all the other styles, it also contains very excellent examples. Mr. Rickman very justly observes, that " most of our Cathedrals would form a sufficient basis for several years' study, and none more than Lincoln."

DEEPING, ST. JAMES, LINCOLNSHIRE.

THIS Font, from its simplicity, may be considered of rather early date than otherwise. It is composed of Barnack stone, painted, but in good preservation. It is not now lined with lead, though most probably it was so originally. It has *two* holes in the bottom, one in the centre, with four channels leading to it; the other towards the side, and very possibly not original. The whole of the circular base on which it stands is not now visible, as a great part of it is hidden by a wooden platform. The height of this Font is unusually great. The measurement is as follows:

	Feet	Inches
Height of the whole including the base	4	9
Ditto seen in the engraving	2	9
Diameter from outside to outside	3	3
Ditto of the inside or bowl	2	3
Depth of the bowl	1	4

The church of Deeping, St. James, contains some very good remains of the Early English style, particularly a trifolium to the south arches of the nave and the south porch. There is also some good screen-work and a little stained glass. South-east of the church stands a large cross, which in 1819 underwent fearful discipline in its conversion into a cage. Before the inclosure there were as many as four or five crosses in this parish.

ST MARTINS

POOR LEW

ST. MARTIN'S, CANTERBURY.

THIS celebrated Font is particularly remarkable on account of the great number of stones with which it is constructed, thirty-five in number; viz. the cornice (if so it can be called) consists of eight stones of unequal sizes; the tier next below (between which and the cornice are inserted tiles) comprizes nine stones very unequal in size; in the second tier are eight stones, which are more equal in size, and the third and last tier contains ten stones of unequal sizes. The material is a very hard limestone. That side of the Font which is not shewn in the engraving is ornamented in the same manner as that here represented; but the ornaments of the cornice are not the same on all of the stones. The work is very rude and shallow. At first we had a strong impression that this Font had at some period been taken to pieces and put together again carelessly, which would account for the disunion of the patterns: with this idea we traced off each stone upon separate pieces of paper, and put them together in various ways to ascertain whether any other arrangement than the present would be more correct, but in vain. We are not inclined to place this subject very high in the Norman æra. It is in a good state of preservation, and the thick coat of whitewash which

formerly covered it is now nearly gone. It is lined
with lead, but as this does not extend to the whole
depth of the stone-work, there is a hollow space be-
tween the lead and the bottom of the Font, which
is partly filled with rubbish : the hole in the bottom
of this lead is unusually large. This Font is situated
in the centre of the church, to which there are no
side aisles.   The dimensions are thus :

	Feet	Inches
Height - - -	2	6
Diameter from outside to outside -	2	6
Ditto of the interior - - -	1	$9\frac{3}{4}$
Depth of leaden bowl - -	1	2

The church has very little to attract notice, but
the chancel has always been celebrated among the
antiquaries of the last century as a Roman building,
and is said[*] to be built almost wholly of Roman
bricks laid in the same manner as in other buildings
of the same date in this island; but the whole of
the exterior is now covered with plaster, so that,
except from the account of others, no opinion can be
easily formed on the subject.

* Hasted's Canterbury, 8vo. edit. vol. i. p. 283.

CONGRESBURY.
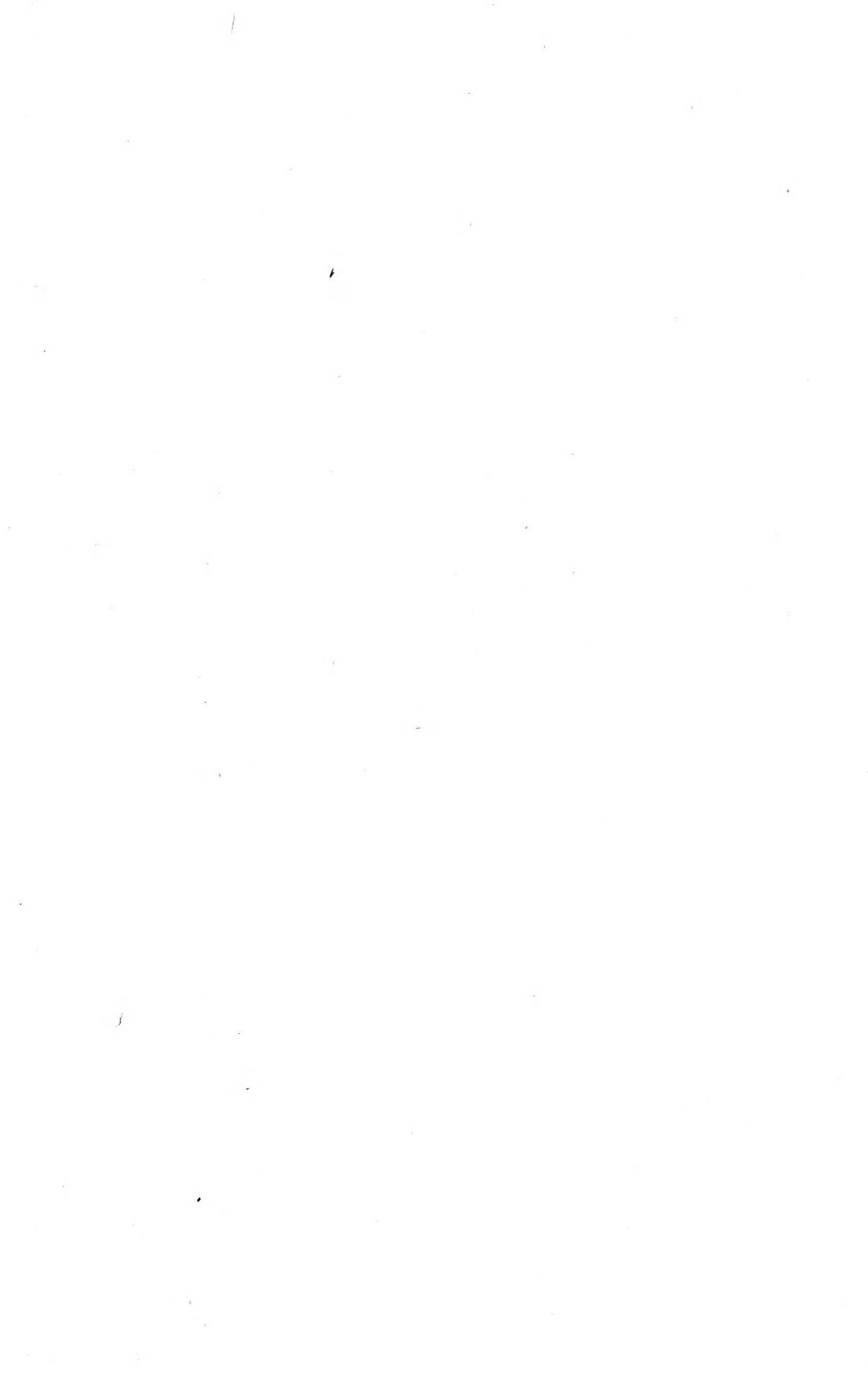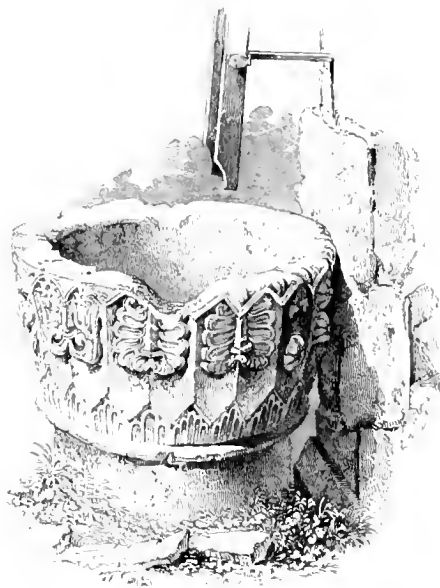
Somersetshire.

SAPCOTE, LEICESTERSHIRE.

WE are very glad to seize the opportunity of giving
a representation of this fine subject, before its de-
struction has been entirely effected by the various
causes which are at present rapidly bringing it to
decay. It was turned into the churchyard about
thirty years ago, and placed at the west end of the
north aisle as a cistern for the rain water from the
church, where it now stands, to the disgrace as well
of those who originally placed it there, as of those
who still suffer it to continue in that situation.
Surely they, whose duty it is to preserve this relic,
might at a trifling expense remove it into the church.
From the style of the ornaments on it, this Font
may be placed about the middle of the Norman
period. The lead which originally lined it is now
gone. The dimensions are thus :

	Feet	Inches
Height above the ground -	2	0
Diameter from outside to outside -	2	7
Ditto of the inside - -	1	10
Depth of the bowl - -	1	2

The church is altogether devoid of interest.

PAULER'S PURY, NORTHAMPTONSHIRE.

Th is very beautiful and singular Font is not later in date than the last preceding subject. In the festoon (if so it can be named) are the bead and nail head ornaments. The whole is in tolerable preservation, and has lately been carefully cleaned. It is, or lately was (for we understand it has been in contemplation to move it) situated on the south side of the west end of the nave. The measurement is as follows :

	Feet	Inches
Height of the whole above the pavement	3	2
Ditto of the bowl - - -	1	8
Depth of ditto - - -	1	2
Diameter from outside to outside -	2	7
Ditto of the interior - - -	2	0

Of this church, which contains some good screen work, the chancel is by far the most interesting part, having very rich graduated stalls and a double piscina in the Perpendicular style. Under an arch which divides the rectorial chancel from one belonging to the manor, is a tomb having recumbent on it two figures carved in wood of a knight and his wife. This latter chancel contains also some very good Early English windows.

GREENS NORTON, NORTHAMPTONSHIRE.

THERE is, most probably, no great difference between the date of this and the Pauler's Pury Font. It is very much choked by whitewash; its situation is at the east end of the south aisle against the wall; but this cannot have been its original station, as there is a piscina close to it, consequently before the Reformation there must have been an altar where the Font now stands. The dimensions are thus:

	Feet	Inches
Height of the whole above the pavement -	3	0
Ditto of the bowl - -	1	7
Diameter from outside to outside -	2	7
Ditto of the interior - -	1	11

The church, as a building, has nothing of any great interest about it, except some fine stained glass in the north aisle windows. Within these few years there was much more, but it came to a disgraceful, though we are sorry to say, not an uncommon end, namely, to be broken by the villagers. In the wall of the north aisle are the remains of a large tomb, and in the chancel are some fine brasses to the memory of Sir Thomas Green and his wife. There is also an alabaster tomb with two figures on it, one a man in armour, the other a female. It is much neglected, and consequently much decayed.
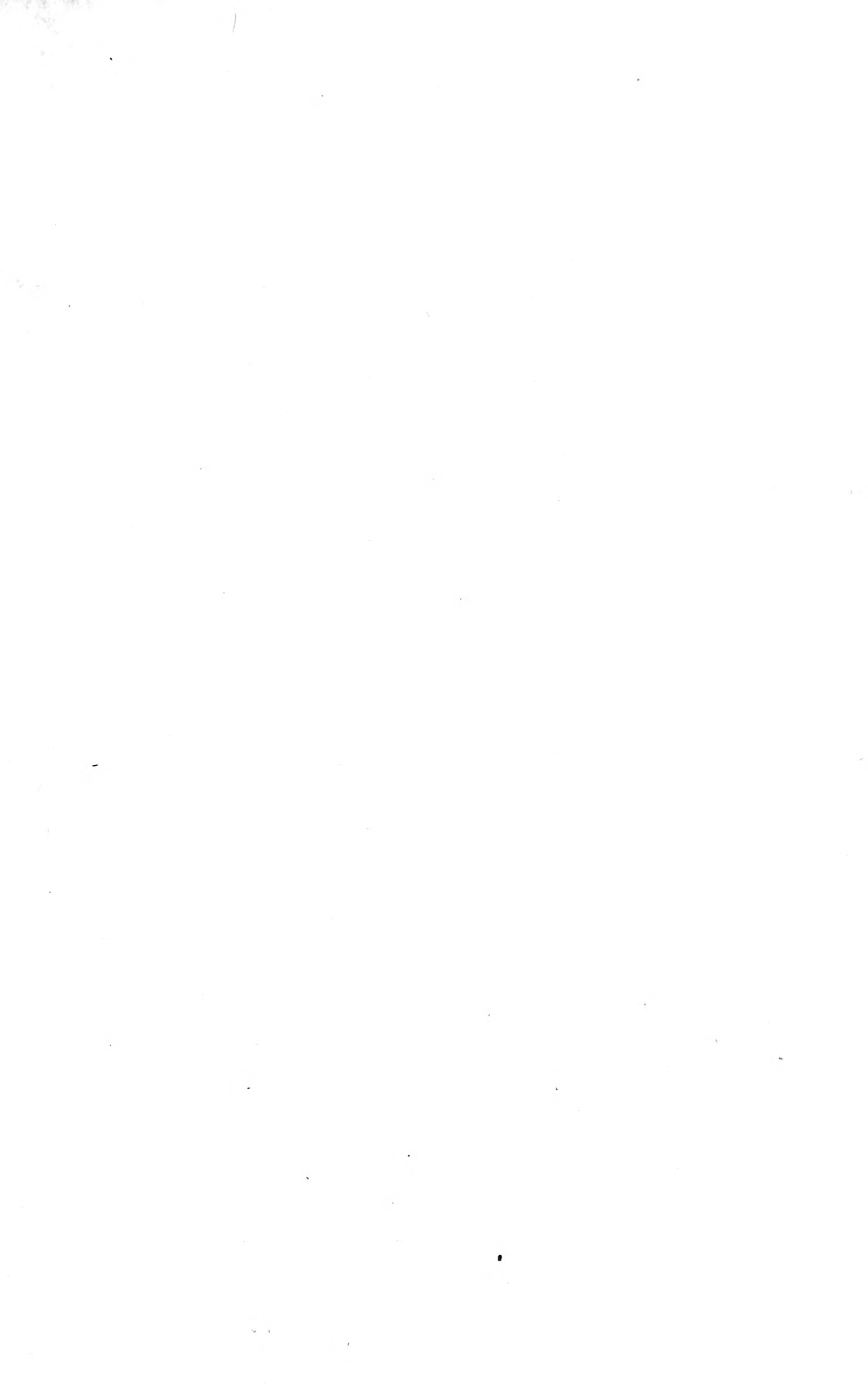
WANSFORD, NORTHAMPTONSHIRE.

I⊤ is most likely that by the *leaden* Font at *Walms-ford*, Northamptonshire, which Mr. Gough speaks of,* he by some mistake meant this, which is indeed of stone, Barnack we believe. There is no place named Walmsford, or any leaden Font in this county that we are aware of; the date of this subject we should think is about the middle of the twelfth century. The scroll of foliage which runs round the top is very usual in late Norman work, and also in the commencement of the Early English style, as will appear hereafter. Mr. Dibdin indeed, in his Tour in France,† gives an engraving from a MS. Bible of the ninth century, in which this ornament is used. There are eight arches round this Font, six of which contain figures, the two remaining an ornament of foliage, also of late Norman style. The costume of the figures is much too rude safely to hazard any conjecture as to date upon it. The two figures to the left are possibly priests; the two next evidently combatants; of the remaining two (neither of which are shewn in the engraving) one is a female the other a male, the latter mutilated; the sculpture is very rude, and has been both painted and white-washed, but these disfiguring incumbrances are now

* Archæol. vol. x. p. 187.   † Vol. ii. p. 162.

nearly removed. This Font formerly stood imme-
diately opposite the south door (which is the only
entrance to the church) but it is now placed *in*
the north wall of the church, about two feet from
the ground, so that half only of it is seen. Through
the kindness of the churchwarden it was removed
for the purpose of making the drawing for this
work. The measurement is thus:

	Feet	Inches
Height - - - -	1	10
Diameter from outside to outside -	2	6
Ditto of the interior - - -	1	8
Depth of the bowl - - -	1	1

The church is very small, and is principally Early
English; it is in good repair, but contains very
little work of interest.
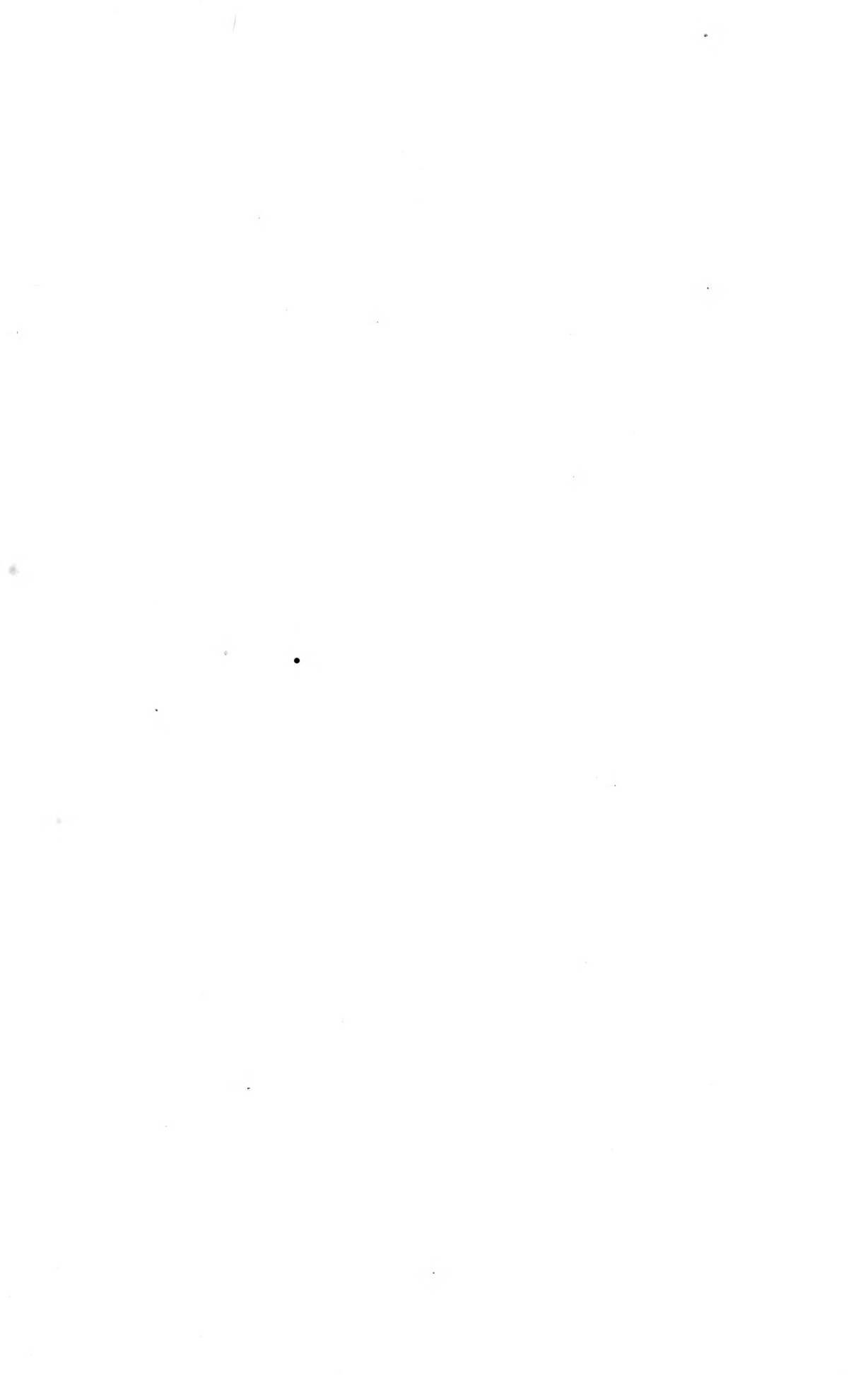
OSBOURNBY, LINCOLNSHIRE.

This, as well as the preceding Font, may be dated about the middle of the twelfth century. The evident struggle in it between the octagon and the circle, shews that we are approaching a change of style. The top of the bowl is a very rude octagon, and this shape is gradually converted into a circle towards the bottom; the base is entirely octagonal. The whole subject is very rude, and the work on it shallow and a good deal choked by yellow wash; the top is much broken. At Ancaster, which, in a direct line, is about eight or nine miles from this place, is a circular Font, the ornamental part of which is very similar to that of our present subject. This Font is situated under the westernmost of the north aisle arches. The dimensions are thus:

	Feet	Inches
Height of the whole from the pavement	3	10
Ditto of the bowl	1	6
Diameter from outside to outside	2	4
Ditto of the interior	1	9
Depth of the bowl	0	$11\frac{1}{2}$

This church has some good Decorated work in it. Nearly the whole of the old open seats are still in existence; they are perpendicular, very richly carved, and scarcely two alike; on some of them are carved figures. Over some good screen-work between the

chancel and the nave, are the remains of the Rood-
loft, now enlarged by modern work and used as a
gallery: the original staircase is still in use.   The
chancel contains some good Decorated stalls.

BELTON, LINCOLNSHIRE.

In this singular Font the octagonal form is perfect;
it may therefore be placed late in the Norman
period. The observation which was made on the
costume of the figures on the Wansford Font, will
also apply to the costume of those on this. The
sculptures on this subject are as follows: On the
left hand side (shewn in the engraving) is an orna-
ment of some beauty, which has rather a tendency
to the Early English style; it has been suggested by
a friend, that the figures on the two next sides (also
shewn in the engraving) represent the induction
and reading in of a priest; the next side has a figure
which has the appearance of a bishop, holding up
his hands, as though conferring a benediction; then
follows another figure also not unlike a bishop; next
to this is some rude animal rampant, possibly a
horse with the tail of a lion; on the two remaining
sides is sculptured what is most probably intended
to represent some long-forgotten legend; one side
contains a man with a sword in his hand, about
to cut off the head of a boy, who is fastened by his
neck by means of a rope to the capital of the
column which divides this side from the next; the
end of this rope is held by a figure on the next
side; he is kneeling, and on his head is perched a
bird. All the figures are very rude, but the Font

is in good condition, and about five or six years since was entirely freed from whitewash, when some small decayed parts were restored. The lead with which it is lined is new, and consequently there is no hole in the bottom. It formerly stood at the west end of the north aisle, but when cleaned, it was moved to the east end of the same aisle, its present situation. The dimensions are thus:

	Feet	Inches
Height of the whole from the pavement	3	6
Ditto of the bowl - -	- 1	$8\frac{3}{4}$
Diameter from outside to outside	- 2	$7\frac{3}{4}$
Ditto of the interior -	- 1	$10\frac{1}{2}$
Depth of the bowl -	- 1	1

The church in which this Font stands is small, and has undergone much alteration; there is a good Decorated tower, and in the interior is some Norman work. There are several modern monuments to different individuals of the Brownlow family.

ASWARBY, LINCOLNSHIRE.

WITH this Font our Norman series is brought to a close; it is a specimen of what may be called transition work, the capitals Norman, so far as relates to the abacus, but otherwise inclined to the Early English style, and the bases more decidedly so. In the church of the adjoining parish of Aunsby is a Font of the same date, and very similar in design, a circumstance upon which we have made some observations in the preface. This Font is in good preservation, though *black* washed. The circumstance of its being pushed partly off the upper step, gives it a singular appearance; when or how this was done is not known, but that the whole has been moved within the last century is evident, as the steps are placed partly over two modern tomb-stones; it now stands next to the westernmost arch of the north aisle. The fragment at the foot of the lower step is not part of that or of the upper one, as upon measuring it, it proved to be part of a circle of a diameter less than the lower step, but greater than the upper one. The dimensions of this Font are as follows:

	Feet	Inches
Height of the bowl	2	$1\frac{1}{2}$
Diameter from outside to outside	2	$10\frac{3}{4}$
Ditto, including the abacus	3	$5\frac{3}{4}$
Ditto of the interior	2	$1\frac{3}{4}$
Depth of the bowl	1	4

The church has a very good Decorated north aisle,
and the tower arch communicating with the body
of the church is still open, which has always a fine
effect. The south door is a very fine late Norman
one. The tower and spire are handsome, though of
plain Perpendicular work.
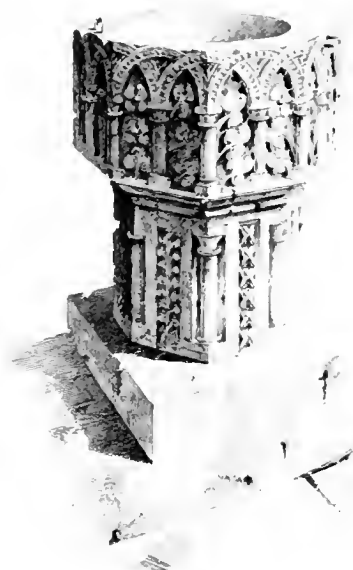
WALTHAM, LEICESTERSHIRE.

As our series of Norman Fonts was closed by a specimen of transition work, so we commence our Early English series with a subject of the same kind, but which, in its form and design, is totally different from the last. The intersecting arches with the use of the square abacus mark very strongly the Norman style; while on the other hand, the toothed ornament and character of the foliage are clearly Early English; and to these may perhaps be added the form, namely, an octagonal bowl and shaft, which we do not remember to have seen united in a pure Norman Font. There is in the adjoining parish of Stonesby a Font very similar in design to this, but of rather earlier date. Our present subject is in fair preservation, but very much choked by repeated coats of yellow ochre: it is situated at the west end of the south aisle. As the measurement below will prove, this Font is rather small:

	Feet	Inches
Height, exclusive of the step - -	3	0
Ditto of the bowl - - -	1	3
Diameter from outside to outside -	2	3½
Ditto of the interior - - -	1	8
Depth of the bowl - - -	1	0

Waltham church is in bad repair and does not contain much worthy of notice. In the chancel are

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some very elaborate stalls of indifferent workmanship. There are some good Decorated and Perpendicular windows, and the capitals and bases of the piers of the two aisles are good and very early specimens of Early English work, of the same date as the Font.

HELPRINGHAM, LINCOLNSHIRE.

To what the rude sculpture on this mutilated Font alludes, we are unable to say with any degree of certainty; it may possibly relate to a part of the 80th Psalm. On the other side are shallow pointed arches, in some of which runs the nail-head ornament. The whole is in a very neglected and disgraceful state, mottled with black and white paint and the inside entirely filled with plaister; the latter we have in our annexed plate removed. This Font is situated at the west end of the nave immediately opposite the west door : these are its dimensions :

	Feet	Inches
Height of the whole above the pavement -	3	1½
Ditto of the bowl - - -	1	6½
Diameter from outside to outside -	2	8½
Ditto of the inside - - -	2	2

The church is a very fine specimen of Decorated work, admirable both in design and execution. The nave, aisles and tower are all of that style, and the arches on which the tower (placed at the west end of the church) stands, are particularly fine; the same may be said of the west door and of a plain but bold canopy over the north door. The spire is of Perpendicular work. In the chancel, the sides of which are Early English, are three very good Early English stalls and a piscina of the same date.
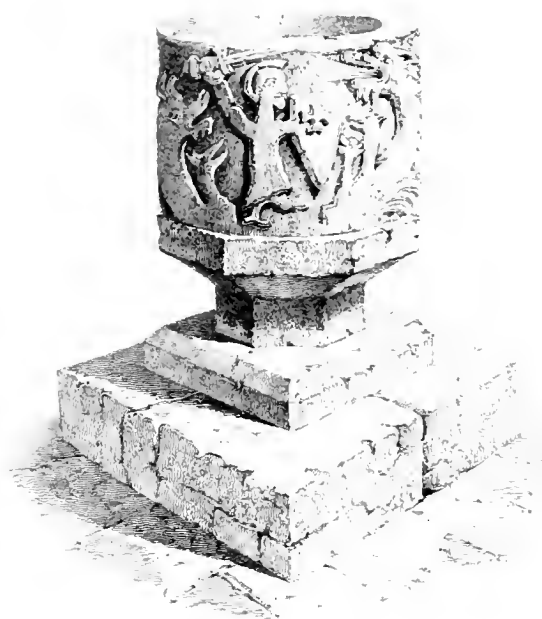
THORPE ARNOLD, LEICESTERSHIRE.

W E are inclined to think that the mis-shapen figures on this Font, are intended to represent the combat between St. Michael and the Great Dragon; Rev. chap. 12. On the other side are two crosses similar to that shewn in the engraving of the Twyford Font, with the addition of human heads in the centre. It is placed under the western arch of the south aisle, and the following are its dimensions:

	Feet	Inches
Height, exclusive of the lower step	- 3	1
Ditto of the bowl	- 2	2
Diameter from outside to outside	- 2	$2\frac{1}{2}$
Ditto of the inside	- 1	9
Depth of the bowl	- 1	0

The church of Thorpe Arnold has in the south aisle a piscina of rather singular design but no beauty. The building generally, like most of the village churches in the neighbourhood, is poor in execution.

BURROW, LEICESTERSHIRE.

WE have little to remark on this Font. If the foliage which runs round the top be compared with that on the top of the Wansford Font, it will be seen that here the Norman style was yet lingering. The use of the toothed ornament in so unprotected a place as the edge of the base is singular; although taken altogether this Font is very handsome, yet the sculpture is rude. Its situation is towards the west end of the church under one of the north aisle arches, and the following are its dimensions:

	Feet	Inches
Height	3	5
Diameter (at the upper rim) from outside to outside	2	3
Ditto of the interior	1	9
Depth of the bowl	1	0

There is no feature of the church worthy of remark except a Decorated parapet to the tower: it is placed upon a species of corbel, common in the Early English and Decorated styles and which at a little distance resembles a grotesque head; the parapet itself consists of a series of ogee arches pierced and with the ball flower running in them. In the church are the effigies, in stone, of a knight and his wife.

TWYFORD, LEICESTERSHIRE.

WE remarked in our observations on the last subject, that the use of the toothed ornament in so unprotected a situation as the edge of the base, was singular; the same remark may be made on the use of that ornament at the angle of this Font. The only other instance in English architecture in which we have seen an angle ornamented, is the tower of Canon's Ashby church, Northamptonshire; there the ball flower is used. There may be other instances. That corner of the Font which is not shewn in the engraving, has on the greater part of it an ornament of stiff foliage, similar to that which appears on the stem of the Waltham Font. The cross is carved on one side only, the other sides are plain. The situation of this Font is under the western arch of the north aisle. The dimensions are:

	Feet	Inches
Height - - -	3	3
Diameter from outside to outside -	2	0
Ditto of the inside - - -	1	7
Depth of the bowl - - -	0	10

There is a good Perpendicular wooden roof to the church, and the centre column of the north aisle has a very fine capital partaking both of the Norman and Early English styles; though plainer, it is yet so

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very similar in its design to the fine capitals at
Oakham castle, from which Twyford is only ten
miles distant, that we attribute both to the same
artist.

ALL SAINTS, LEICESTER.

WHEN we first saw this Font, the bowl, the upper part of which is very deeply carved, was so completely filled with repeated coats of white-wash over red ochre, that it looked like a plain rude stone: it amply repaid the labour of cleaning. The foliage on it may easily be traced back to that on the Wansford Font. The other parts of this Font are rude: its situation is against the western column of the north aisle. The measurement is as follows:

	Feet	Inches
Height, exclusive of the step -	2	11
Ditto of the bowl - - -	1	4
Diameter from outside to outside -	2	9
Diameter of the inside - - -	2	1
Depth of the bowl - -	1	1

There are some parts of this church deserving of notice; the west door is Norman, and there are some portions in the Early English style. The roofs of the aisles, the pulpit and some of the doors (all Perpendicular work) are good specimens of carving in wood.

WESTON, LINCOLNSHIRE.

THE high relief given to the foliage on this Font, together with its general design, incline us to place its date in the reign of Henry the Third. The absence of bases to the columns at first induced us to believe that the Font had undergone mutilation, but as the lower part of each column is very neatly finished, and the subject is otherwise in good preservation, we cannot positively assert that it is imperfect. The material is Barnack stone. It is situated at the west end of the nave. The dimensions are thus :

	Feet	Inches
Height - - - -	3	4
Diameter from outside to outside -	2	9
Ditto of the inside - - -	2	3

This is a cross church ; the piers of the nave, the clerestory windows (particularly on the south side) the chancel and south porch, are all excellent examples of the Early English style. The windows of the north aisle are Decorated, but those of the transepts and south aisle have lost their tracery. The tower is of Perpendicular character, and, as is not unfrequently the case in this part of Lincolnshire where the ground is fenny, has settled very much on one side.
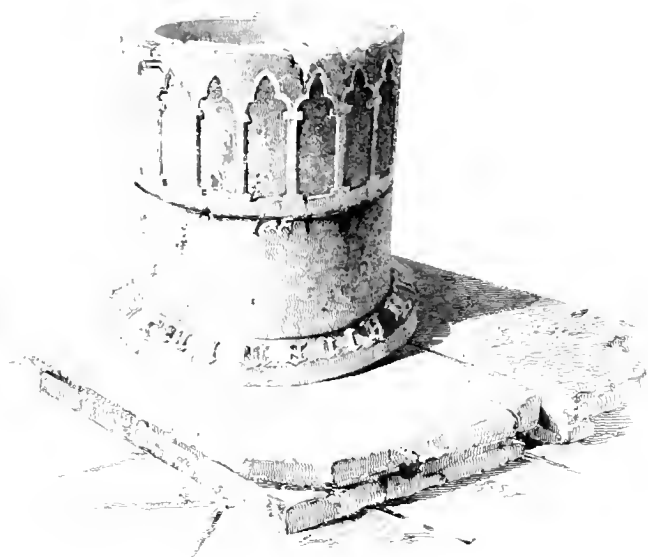
THRECKINGHAM, LINCOLNSHIRE.

THIS Font is made of a red stone, in three pieces; the bowl one, the portion between that and the base the second and the base the third; the two lower stones are much more fresh and sharp than the bowl: this fact, joined to the kind of letter used on the base, shews that the two lower stones are not so old as the upper one. As to the inscription,

With sharpen'd sight, pale antiquaries pore,

but we fear must pore in vain; the following is a representation of it:

TAIMANIAGIESIA P AILB

All our endeavours either to make it agree with Dr. Stukeley's interpretation,* which is Ave Maria gratia p. d. t., or to put any of our own upon it, have been fruitless: those letters which are but faintly indicated, are very much worn and the space between the p. and d. is so smooth, that we cannot say with certainty that any thing has ever existed there. The relief of the letters is very bold, and we should say that they are of the fifteenth century. This Font is on the north side of the nave towards

* Itin. 1. p. 10.

the west end opposite the south door. The follow_
ing are its dimensions :

	Feet	Inches
Height, exclusive of the step - -	2	8½
Ditto of the bowl - - -	1	2½
Diameter from outside to outside -	2	8½
Ditto of the inside - - -	2	3
Depth of the bowl - - -	1	0½

Threckingham church is well worthy of ex-
amination. The chancel is as curious an instance of
two styles struggling with each other, as we ever
remember to have seen ; the exterior good Norman,
but with late details, the interior as good Early
English. It contains a piscina and closet apparently
of the same period. The north and south piers
and arches of the nave and the two lower stages of
the tower are good specimens of Early English work.
The north aisle windows are Decorated, and the upper
stage of the tower and the spire, are early and good
examples of the same style. The monuments and
screen work in the church should also be noticed.

BARNACK.

Northamptonshire

BARNACK, NORTHAMPTONSHIRE.

THIS very handsome Font is of Barnack stone, a material which was much used in buildings of early date in the neighbourhood; the quarries are now nearly exhausted. Our present subject is in some places much broken, but greater care is now taken of it; it has lately been entirely cleaned : its situation is in the centre of the nave at the west end. The depth of the bowl is considerable;

	Feet	Inches
Height, exclusive of the step -	3	5
Ditto of the step - - -	0	9
Ditto of the bowl - -	1	7
Diameter from outside to outside -	2	7
Ditto of the inside - -	2	0
Depth of the bowl - - -	1	4

The lower part of the tower of Barnack church is one of the few buildings which have been said to be remaining specimens of Saxon architecture; be this as it may, we feel that this is not the place to enter into the question, even if we had the ability and inclination to do so. The church is otherwise an object of considerable interest : the south piers are fine specimens of Early English work and those to the north equally good Norman. In the chancel, which is Decorated, are some excellent stalls and a piscina in the same style. The south porch is a very valuable specimen of Early English work of the same

date as the Font. Other parts of the church with
the tombs in it deserve particular attention, and it
gives very great pleasure to know that so valuable a
building is under the protection of one possessing
such good taste as the present incumbent, by whose
means the thick coats of whitewash, which have
heretofore disgraced this, as they still do most other
churches, are now nearly removed.

WEST DEEPING, LINCOLNSHIRE.

ALL our endeavours to ascertain to whom the various coats of arms exhibited on the different shields of this Font belong, have terminated in discovering but four out of the eight; and that we have been enabled to do even so much, has been entirely owing to the kind assistance rendered to us by Mr. Willement, the author of " Regal Heraldry" and Mr. Baker the historian of Northamptonshire.
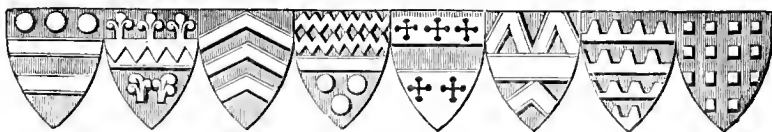
Baldwin Wake, who lived in the reign of Henry the Third, and to whose family West Deeping belonged, married Ela daughter of William de Beauchamp, and the Wakes subsequently inherited considerable property from the alliance and quartered the arms of Beauchamp; the arms of Clare were also quartered by them. In the first shield are the arms of Wake, in the third the arms of Clare and in the fourth those of Beauchamp, except that there ought to be three crosslets below as well as above the fess; those in the seventh shield very closely resemble the arms more anciently borne by the Beauchamps. Of the arms on the other shields we can give no account. As the style of the Font places its date about the

reign of Edward the First, it most probably was
given to the church by the Wake family, not long
after their intermarriage with the Beauchamps. It
is placed at the west end of the south aisle. The
dimensions are :

		Feet	Inches
Height	- - -	3	6
Ditto of the bowl	- -	1	6
Diameter from outside to outside	-	2	4
Ditto of the inside	- -	1	10
Depth of the bowl - -	-	0	11

The church has nothing deserving of very
particular notice; there are some remains of carved
bench ends and in the nave are some Early English
piers and arches. The chancel is Decorated and the
tower and crocketed spire are Perpendicular.
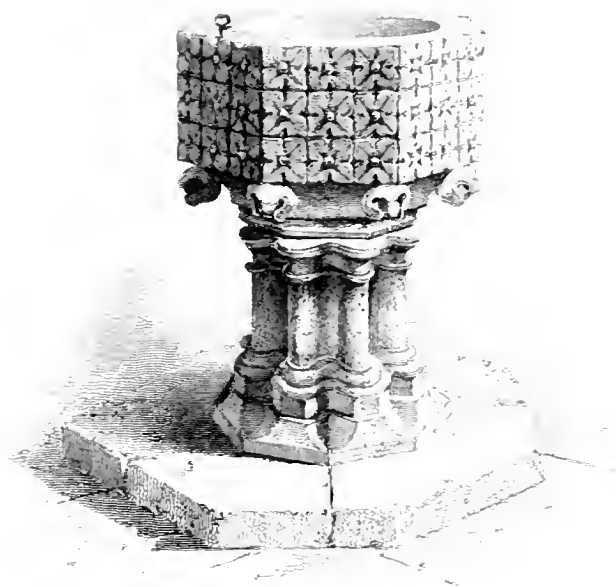
SWAYTON, LINCOLNSHIRE.

THIS Font, as an early specimen of Decorated work, may be considered valuable; it is in very excellent preservation, except that on the eastern side, a portion of the bowl has been cut away to make room for one of the splendid Perpendicular open seats, with which nearly the whole of the church is fitted up. When we saw it in 1824, it was under the westernmost of the north aisle arches, and was coated with yellow ochre, but this disfiguring incumbrance was, as we were told, soon to be removed. The dimensions of the Font are thus:

	Feet	Inches
Height	3	7
Depth of the bowl	1	1
Diameter from outside to outside	2	6
Ditto of the inside	1	10

The church of Swayton is a cross church with a tower at the intersection: the body and side aisles Decorated and very admirable, particularly the west-end where the centre window is very large. The tower, which stands on four very fine Early English arches and is groined at the second stage, has its two lower stages Early English, the last Perpendicular. The south transept is mutilated, but the

north transept has an excellent Decorated window
and* a very beautiful corbel for an image. The
chancel, at its sides, is a good specimen of Early
English work : the east window has two lights with
shafts, the bases of which terminate in corbels;
this window is transition work from Early English
to Decorated.

* Since the above remarks were written, we have again visited
Swayton, just in time to record the destruction of this fine corbel;
it had, shortly before, been carelessly broken during the repairs
of the roof to this transept.

KNAITH, LINCOLNSHIRE.

Tʜɪs very splendid Font is we think altogether the handsomest we ever saw. The heads are admirably executed and all vary in design; in the deep hollow under the bowl is the ball flower. Its situation is in the middle of the chapel at the west end. The whole is in good preservation and the following are its dimensions :

				Feet	Inches
Height	-	-	-	3	7
Diameter from outside to outside		-		2	11
Ditto of the inside	-		-	1	11

The church or chapel is by modern alterations rendered quite unworthy of the Font which it contains; the few remaining original features, viz. a door and two windows, are coeval with the Font.

NOMANTON CHAPEL,
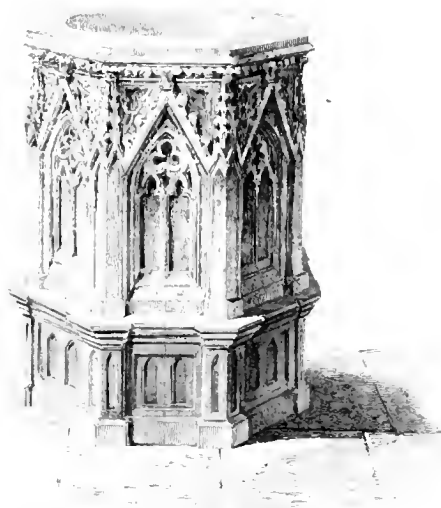
Leicestershire

NOSELEY, LEICESTERSHIRE.

THE chapel of Noseley was founded* by Sir
Anketine de Martival in the second year of Edward
the First, A.D. 1273, for a college or chantry; it
was further endowed by his son Roger de Martival
in the thirty-fourth year of Edward the First,
A.D. 1306. On this last occasion, an agreement†
was entered into between Roger de Martival and
Simón de Rothwelle rector of the parish church,
containing the privileges allowed to the chapel and
which were confirmed by Bishop d'Alderby. One of
these was, " Pueri nati infra manerium, de liberâ
familiâ domini, de fontibus capelle baptismum reci-
pient." We can hardly place the date of this Font
so high as the year 1306, but it was very probably
erected in the chapel about the year 1344, after
which time‡ there is no further mention made of
the parish church, the use of it having been wholly
superseded by the collegiate church. The modern
wooden base to this handsome Font was doubtless
intended as an addition to its beauty, but the attempt
has not been eminently successful. Its state is good

* Tanner's Not. Mon.
† Nicholls's Leicestersh. vol. ii. p. 751. ‡ Ibid.

and the work cut deep; it is placed at the west end
of the chapel against the wall. The following are
its dimensions :

			Feet	Inches
Height (without the wooden base)		-	2	3
Diameter from outside to outside		-	2	6
Ditto of the inside	-	-	2	0
Depth	-	-	.	1	3

The chapel of Noseley contains three very good
Early English stalls and a double piscina, which
are, not improbably, the work of Sir Anketine de
Martival. The windows, except the east and west
windows which are Perpendicular, are of plain Deco-
rated work; the east window has some very fine
stained glass which is nearly concealed by ivy.
There are several monuments to the Haselrigge fa-
mily, which, with the oak roof and more particularly
the wooden stalls, deserve much attention.

HECKINGTON, LINCOLNSHIRE.

THE form of this Font is not very common, viz.
hexagonal. The design and execution are extremely
good, but its beauty is much injured by the removal
of the figures which once filled the niches, as also by
the frequent coats of paint and plaister with which
it is covered.* It is placed in the centre of the nave
at the west end and is raised on three steps, but the
size of our plate gave room only for the two upper
ones. The measurement is thus:

	Feet	Inches
Height - - -	3	1½
Diameter from outside to outside -	2	7
Ditto of the inside or bowl - -	1	10
Depth - - -	1	4

The whole of the very large and magnificent
church of Heckington is of the same date as the
Font, and we do not remember to have seen a finer
specimen of the style. To attempt a description of

* Such was the state of the Font in 1824: in September 1827
we again saw it, and were much gratified by seeing the paint and
plaister fast disappearing, through the good taste of the vicar.

it here would be vain; but it may be as well to observe, for the information of those who may be searching for such antiquities, that in the chancel are the most gorgeous stalls and piscina we ever saw, together with a sepulchre and also the tomb of an ecclesiastic, the work of which is of equally fine character. From the whole of these the thick coats of whitewash, by which they were formerly covered and disfigured, are now removed.

LECKHAMSTED, BUCKINGHAMSHIRE.

KNOWING how frequently those who are very positive in their interpretation of our ancient sculpture fall into great error, we offer our explanation of the animal on this Font, with a branch in his mouth, with diffidence. We can only suppose, as in the Helpringham Font, that it may relate to a part of the eightieth Psalm. To the two next figures we can give names with greater confidence; the one is St. Catherine with her wheel, the other, the Virgin and Child. The church is dedicated to St. Mary.* One of the sides has the nail head ornament. The heads of the figures, which are in very high relief, are defaced; but the Font otherwise is in good condition, save that the usual display of a churchwardens' taste has been made upon it, by painting the bowl *bright blue*. Its situation is under the westernmost arch of the north aisle and its dimensions are,

	Feet	Inches
Height - - -	3	8
Diameter from outside to outside -	2	7
Ditto of the inside - -	1	11
Depth - - -	1	1

Four Norman pointed arches (with rather sin-

* Ecton's Thesaurus, p. 213, Br. Willis's edition.

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gular drip-stones) upon large square piers divide the
nave and north aisle of Leckhamsted church.
Under the pulpit is a stone effigy of a knight in
armour. There is on the south side a very good
Norman door, and one in the same style, or early in
the next, on the north side.
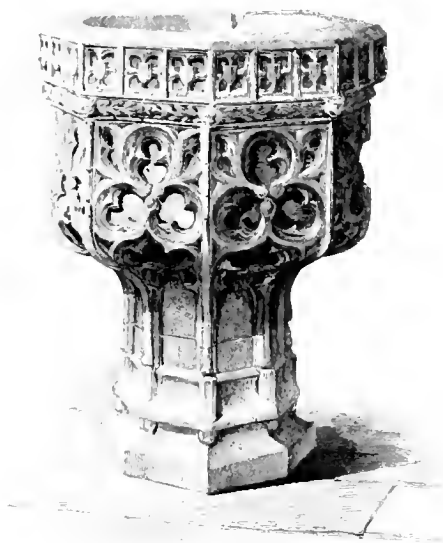
ST. MARY MAGDALEN, OXFORD.

E D W A R D the Third, in the eleventh year of his reign,* A. D. 1337, renewed the south aisle of this church, which still remains. The Font is nearly of the same date. The shafts below the bases to the torus mould-ing at each angle are fluted, which is not usual in work so early. The execution is very good and the tracery cut very deep, which, united to the beauty of the design, renders the whole very handsome. It stands under the westernmost arch of the south aisle. The size is rather considerable:

	Feet	Inches
Height - - -	3	8
Diameter from outside to outside -	2	11¼
Ditto of the inside - -	2	8¼
Depth - - -	1	1

The aisle above-mentioned is the handsomest portion of the church which has other Decorated parts about it. There is in the interior a good Norman arch now blocked up; and in the vestry is a chest, the centre compartment of the front of which is Decorated; the two divisions on each side are later work.

* Wood's Ancient and Present State of Oxford, by Peshall.
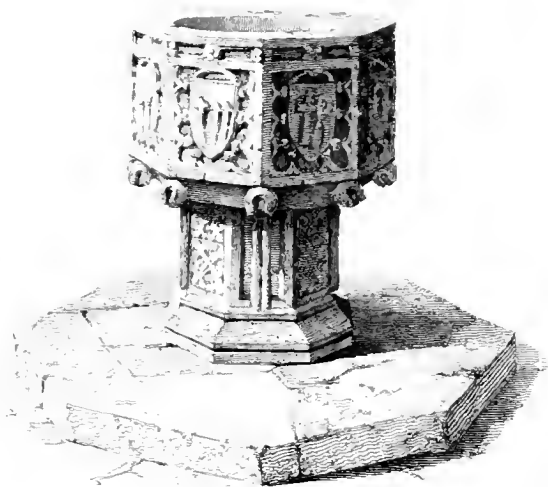
HORBLING, LINCOLNSHIRE.

THE stem of this Font has, we think, at some period undergone alteration; its sides are not placed parallel with those of the bowl and the two torus mouldings which run down it have no kind of finish to them. Shields, having on them the instruments of the Crucifixion, form a frequent ornament to Fonts. There are here eight shields; on the first is the cross; on the second (the first of our plate) the scourges; on the third, the nails; on the fourth, the hammer and pincers; on the fifth, the crown of thorns; on the sixth, the coat or shirt; the seventh, placed against a column and therefore not visible; on the eighth, a spear and some other weapon. The lining of lead is gone. It stands under the western-most arch of the north aisle and the following are its dimensions:

	Feet	Inches
Height - - -	3	4
Diameter from outside to outside -	2	$5\frac{7}{8}$
Ditto of the inside - -	1	$11\frac{3}{8}$
Depth - - -	1	2

This is a cross church with the tower at the intersection. The north aisle and north transept are good specimens of Decorated work, the latter

having in it a very rich corbel. The north aisle and two of the south aisle arches are good Early English work, the remaining two Decorated. The west end has some Norman remains and a fine Perpendicular window. Two of the arches on which the tower stands are Norman, and the two others Decorated; its upper stage is Early English. Some parts of the chancel are Norman, of which the piscina should be noticed as a Norman piscina is not very commonly seen.
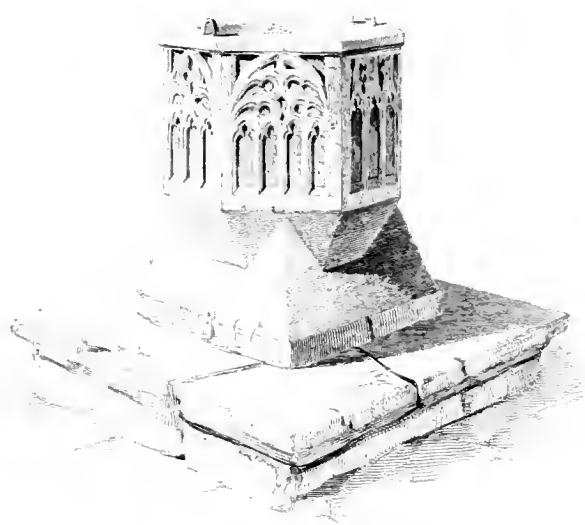
HAYDOR, LINCOLNSHIRE.

This and the following subject contain strong indications, in the form of some of the tracery, of the change which was then in progress from the Decorated to the Perpendicular style. It is in good preservation, though white-washed, and is placed under the second arch from the west end of the north aisle. The following are its dimensions:

	Feet	Inches
Height - - -	4	5
Diameter from outside to outside -	2	8
Ditto of the inside - -	2	0
Depth - - -	1	1½

Except a good Norman door in the interior of the tower, the church is almost entirely of Decorated work, and good. Nearly all the windows in the south and north aisles contain stained glass; but two in the north aisle are almost filled with some which is exceedingly good.

CARLTON SCROOPE, LINCOLNSHIRE.

THE ingenuity here displayed in changing the form of the Font from a square to an octagon, gives it a very singular appearance. It is in tolerable preservation and but indifferently executed. It stands under the westernmost of the south aisle arches and the dimensions are thus: the depth is unusually great:

	Feet	Inches
Height - - -	3	3
Diameter from outside to outside -	2	11
Ditto of the inside - -	2	1
Depth - - -	1	4½

The church has not much to attract notice. The lower part of the tower is Norman, and has a large, plain, bold arch of that style opening into the nave. The east window of the chancel is a good specimen of the Decorated style, and has in its head some fine stained glass.
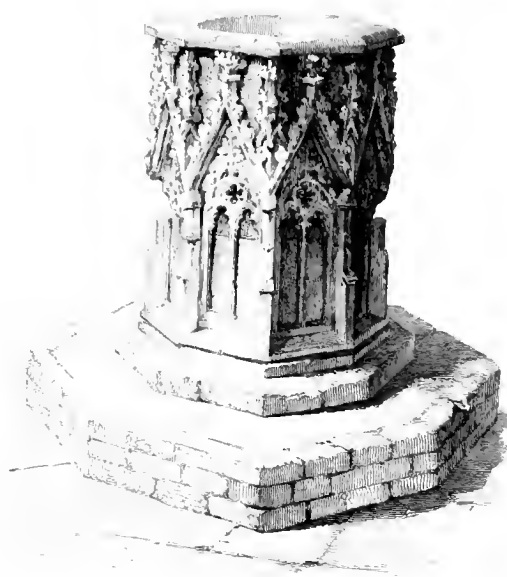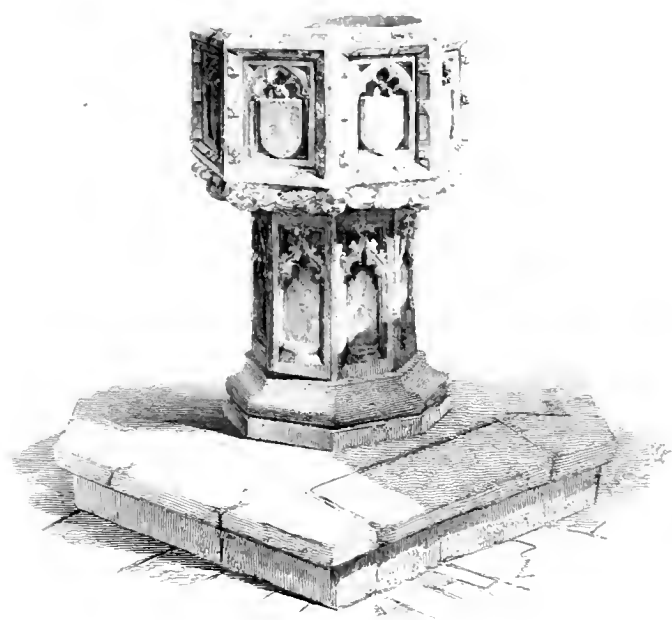
OVER, CAMBRIDGESHIRE.

This Font, the design of which is eminently beautiful, has been much injured and we fear wantonly, the angels under the bowl and the niches in the shaft having been, to all appearance purposely, mutilated; one side is entirely plain. The whole is painted white. Its situation is at the west end of the nave near the westernmost arch of the north aisle, and its dimensions are,

		Feet.	Inches.
Height exclusive of the step	.	3	8½
Diameter from outside to outside	.	2	5
Ditto of the inside	.	1	9
Depth of the bowl	.	1	0

The nave of Over Church has some corbels, which support the roof, of peculiar beauty; they consist of figures in niches. The north and south aisles are very good specimens of Decorated work, the tower and spire are in the same style; the chancel is of Perpendicular character. Under the tower arch are the remains of a very magnificent wooden screen, choked with whitewash. The south porch is Decorated, and has great beauty both in its design and execution.

L

TRINITY CHURCH, HULL, YORKSHIRE.

THIS is a Font of great beauty, and is, as we have observed in the preface, the latest specimen we have seen of a Font placed on five legs; the design is altogether unusual for the period when the Font was executed. The small clustered columns have no capitals, but there is no appearance of any mutilation having been committed. It is in a good state of preservation, and is placed in the middle of the west end of the nave. The dimensions are,

	Feet.	Inches.
Height exclusive of the steps .	3	6
Diameter from outside to outside	3	4
Ditto of the inside . .	2	6

The church is almost entirely in the Perpendicular English style, and the interior from its proportions is very light and handsome. At the east end are some windows of Decorated character, but late in the style.
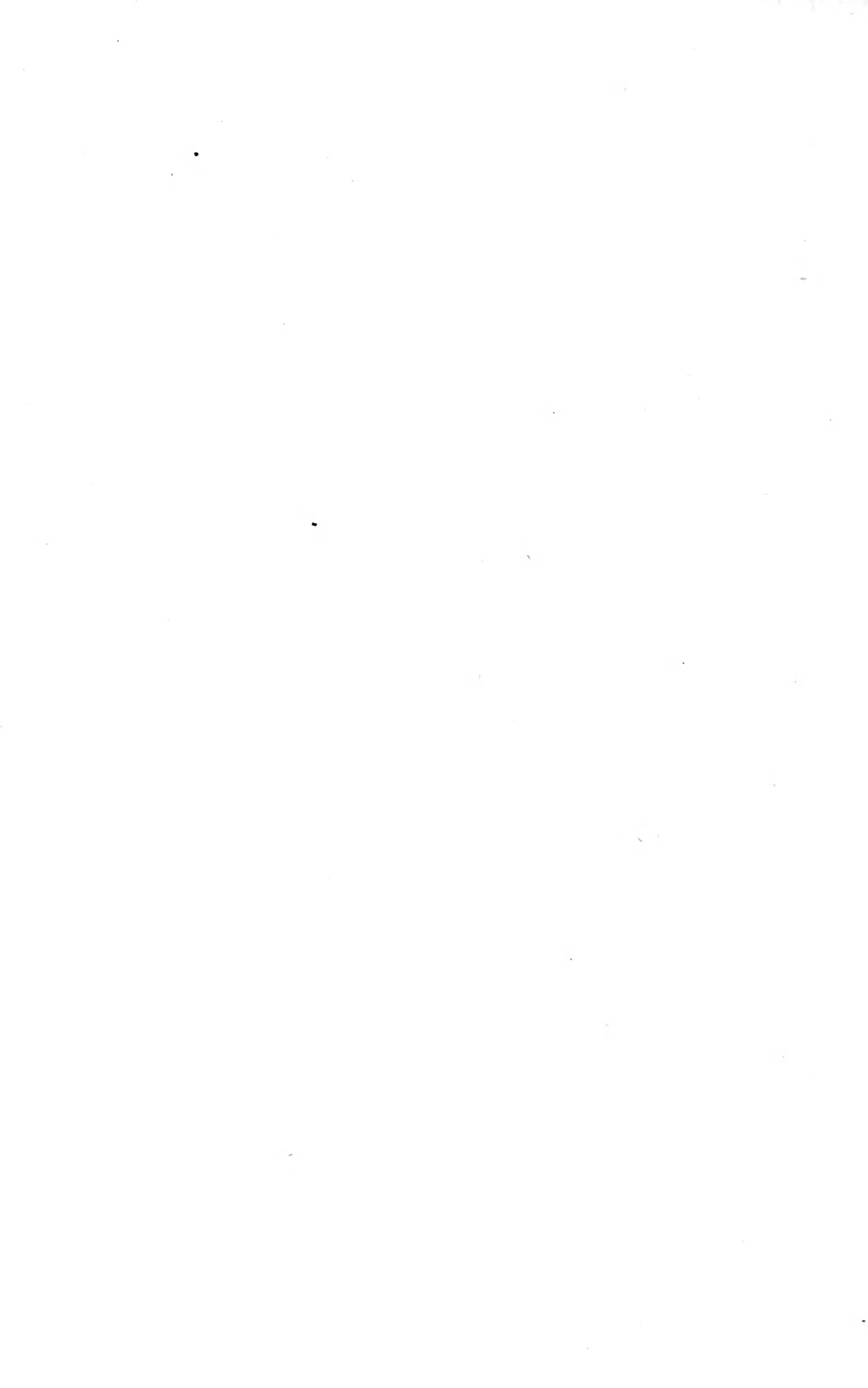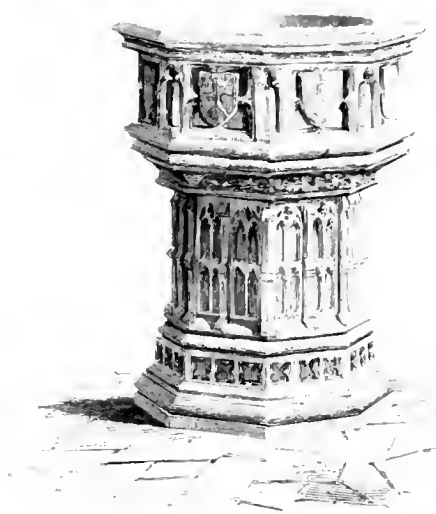
HERNE, KENT.

We have again to thank Mr. Willement for the assistance he has given us in ascertaining to whom the arms on this Font belong.
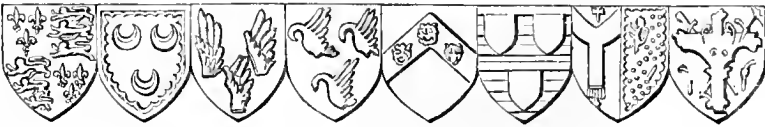
The first shield has the arms of Henry IV.; the second those of Holowe; the third Saxton; the fourth Pelham; the fifth Leveryke; the sixth Hall; the seventh the see of Canterbury impaling the arms of Archbishop Arundel; and the eighth, the Emblems of the Passion. By means of these arms we are enabled to fix with accuracy the date of the Font. Arundel was Archbishop of Canterbury from 1396 to 1414; Richard II. was deposed in 1399, and his successor Henry IV. died in 1413; the Font therefore must have been made between those two periods. The Halls about the same time acquired by marriage the Manor of Hawe in Herne;[*] there were also Leverykes settled in Herne, but whether so early as the date of this Font we cannot ascertain.[†] We do not find that the families of Holowe,

* Hasted's Hist. of Kent, vol. ix. p. 86, 8vo. edition.
† Ibid. p. 92 and 203.

Saxton or Pelham, had any connection with Herne. This Font has been a good deal injured; and at the time we made our drawing, in 1826, was covered with a thick coat of whitewash, which has since been removed. We have in our representation restored some of the mutilated mouldings. It stands in the centre of the nave at the west end, and its dimensions are,

	Feet.	Inches.
Height . . .	3	8
Diameter from outside to outside	2	$9\frac{1}{2}$
Ditto of the inside . .	1	$9\frac{3}{4}$
Depth of the bowl . .	0	$10\frac{1}{2}$

The church is a much larger and finer building than the villages of this county generally possess; the tower is a very good specimen of Decorated work, and the arches on which it stands are very handsome: we wish the same good taste which has been exercised in cleaning the Font, would cause these fine arches to undergo the same discipline. The remainder of the church is chiefly in the Decorated style; but there are some handsome Perpendicular windows, and the east window is a curious mixture of that and the preceding style.
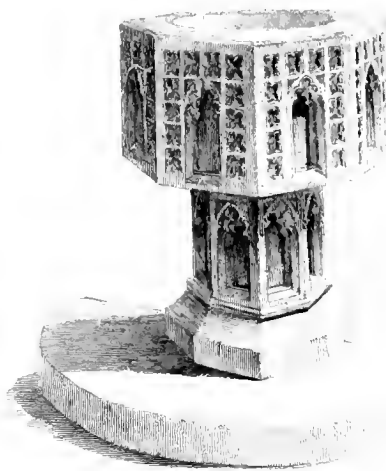
GREAT HALE, LINCOLNSHIRE.

W E do not remember to have seen a Font similar to this in design ; when the niches contained figures it must have been very handsome. On the upper part of the south side is the commencement, in rough outline only, of that species of ornament which may be seen in the same place in the Broughton and Bourn Fonts. When we saw it in 1824 it was painted red and blue, but its condition was otherwise good, and we learned that it was soon to be cleaned. It is in the centre of the nave at the west end, and its dimensions are,

	Feet.	Inches.
Height exclusive of the step .	3	8
Diameter from outside to outside	2	6¾
Ditto of the inside . .	1	9¾
Depth of the bowl . .	1	0

The exterior of the north aisle of this church, together with the south porch, are good specimens of Decorated work ; the south aisle windows are early in that style, and the north and south aisle arches are Early English. The tower is Norman, with miserable pinnacles of late work. The chancel has long been destroyed.
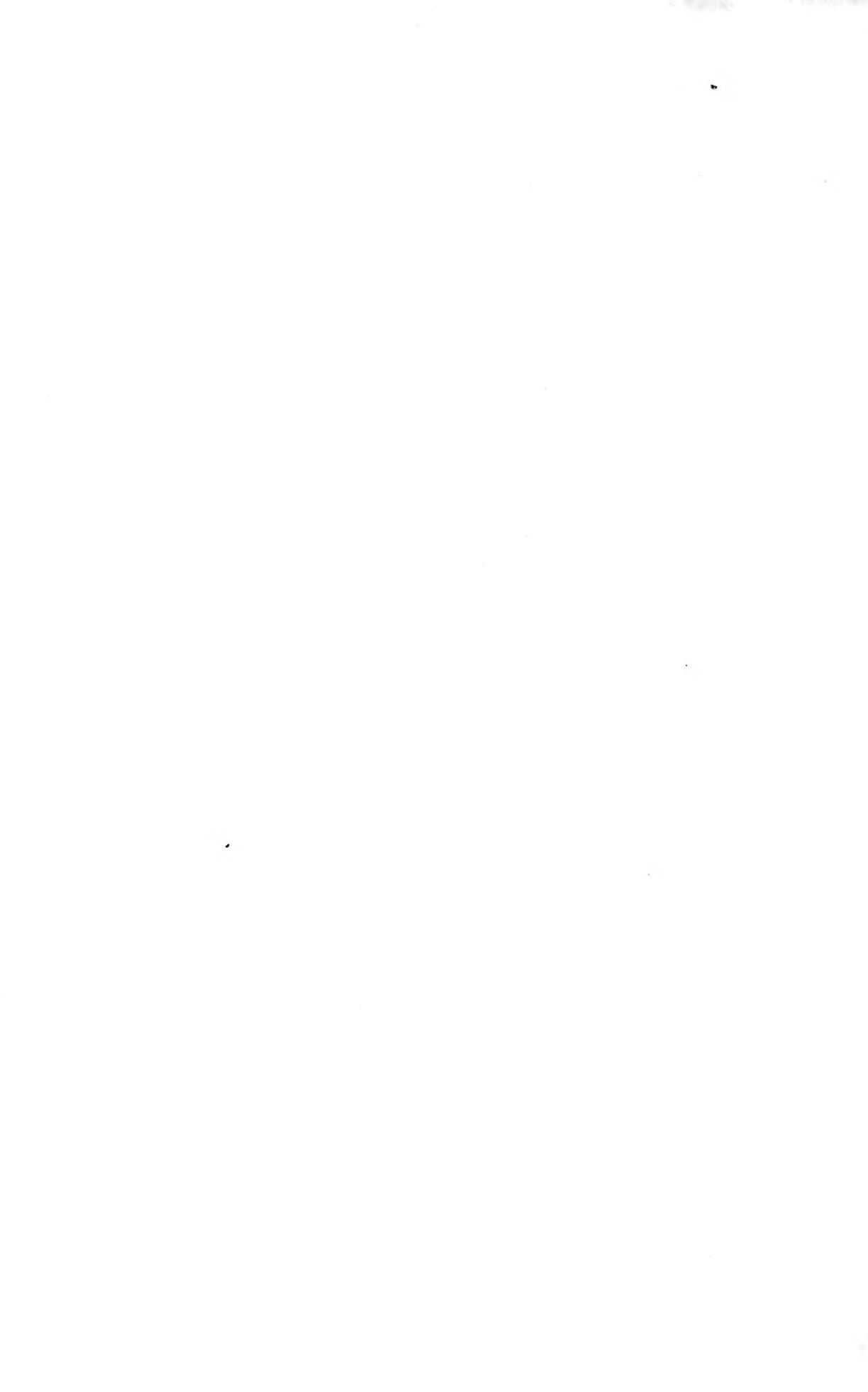
TOWCESTER, NORTHAMPTONSHIRE.

MUTILATED as this subject is, yet there is sufficient left

" The richness to declare in glorie whilst it was."

The bowl, designed with much less taste than the stem, has suffered the least injury of the two. Its situation is under the westernmost but one of the south aisle arches. The dimensions are,

	Feet.	Inches.
Height	3	5
Diameter from outside to outside	2	5
Ditto of the inside	1	7
Depth of the bowl	0	$11\frac{1}{2}$

This church is chiefly of Perpendicular work, parts of the chancel are in the Early English and Decorated styles, and there are some few remains of good wooden screen work.

ST. MARY, NOTTINGHAM.

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THIS Font is well executed and in good preserva-
tion.   The inscription is,

NI'ΨON· 'ANO'MHMA· MH'· MO'NA'N· 'OΨIN.

" Cleanse your sin not your face only."   This in-
scription may be read either backwards or forwards,
a conceit not uncommon, for the same may be found
on the Font in Sandbach church Cheshire, and on
that at Harlow in Essex.   This Font was a few
years since moved from the centre of the west end
of the nave to its present station under one of the
south aisle arches, the third from the west end of
the nave.   The dimensions are,

	Feet.	Inches.
Height exclusive of the step .	4	2
Diameter from outside to outside	2	9
Ditto of the inside . .	1	11
Depth of the bowl . .	1	2

The church of St. Mary is a large cross church
entirely of Perpendicular work, very good both in
design and execution, except the tower which is
heavy.   The west front has suffered very materially
by some barbarous modern repairs, though it is but
just to say that the later repairs have been con-
ducted with great care and attention.   There are
some fine Perpendicular tombs.

FOSDYKE, LINCOLNSHIRE.

T H E base of this Font is concealed by the floor of the pew in which it stands; it is, as well as the very handsome cover over it, in a good state of preservation: We presume the sculpture in the centre pannel of the Font to be intended for a representation of St. Michael and the great dragon.—Rev. chap. 12. The dimensions of this Font are,

	Feet.	Inches.
Height	3	6
Diameter from outside to outside .	2	9
Ditto of the inside . .	1	10

The church is modern.

BROUGHTON, NORTHAMPTONSHIRE.

This is a Font of considerable beauty, and not very common design ; it is in fair preservation, and is placed at the west end of the nave. The dimensions are thus,

	Feet.	Inches.
Height	3	4
Diameter from outside to outside	2	4½
Depth of the bowl	1	0

The north door of Broughton church is deeply groined, and is of late Early English or early Decorated work. The south door is Norman; and the tower, spire and chancel, are in the Decorated style.
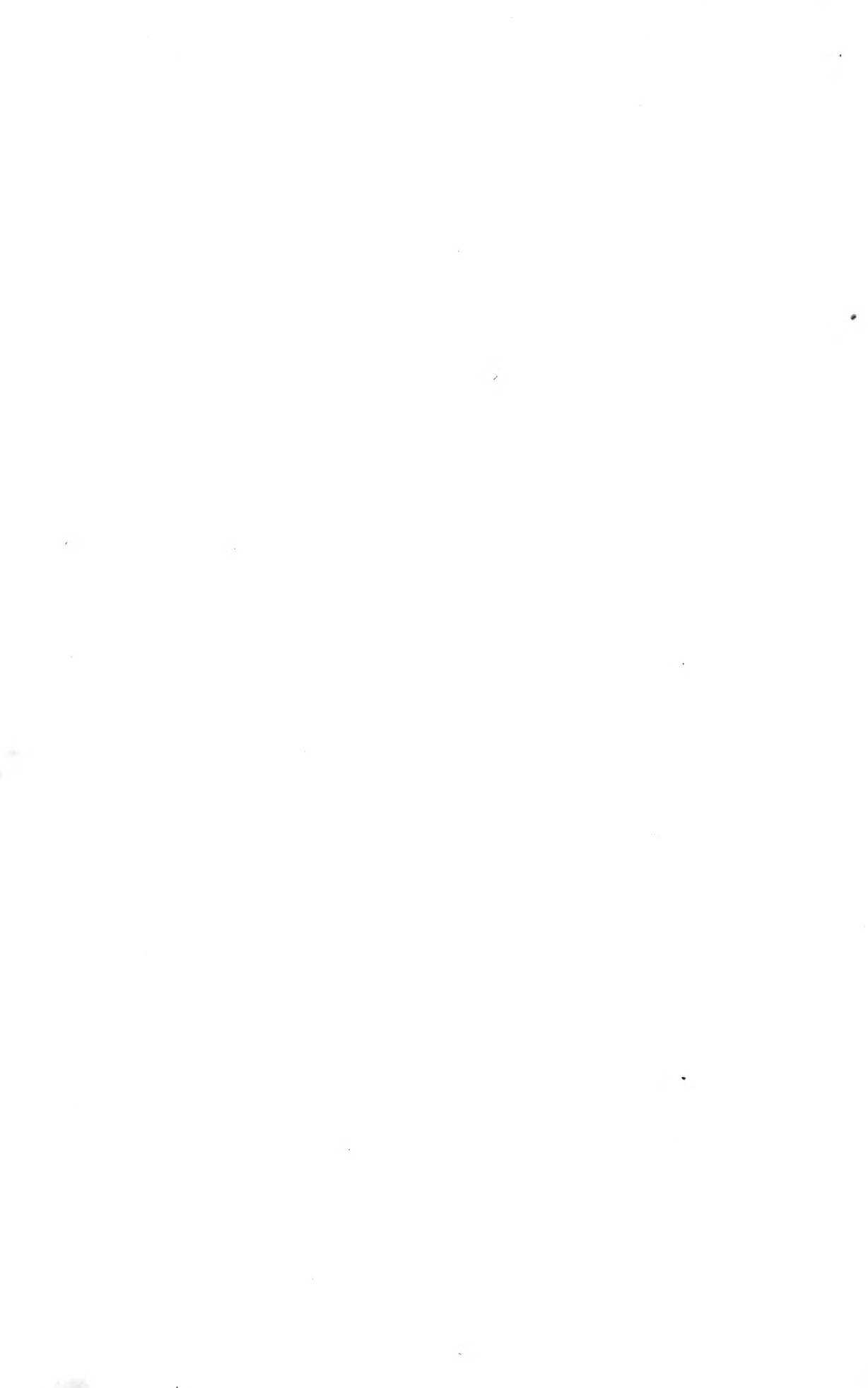
BOURN, LINCOLNSHIRE.

THIS Font is very plain, but the design as a plain one is good. The inscription, which occupies seven sides of the Font, is,

𝔖up. ōmē nom. 𝔍. 𝔥. 𝔖. est nom. qūe.

The eighth side is against a column, and quite plain. It is in good condition, but covered with a thick coat of whitewash : it stands under the western-most of the south aisle arches. The following are its dimensions,

	Feet.	Inches.
Height	3	9
Diameter from outside to outside	2	6
Ditto of the inside . .	1	9
Depth of the bowl . .	1	0½

The west front of Bourn church displays some fine remains of Early English work, with insertions made during the Perpendicular period ; it deserves very attentive examination on account of the alterations which it has undergone. The north and south aisles have plain Norman arches.

ST. MARY, BEVERLEY, YORKSHIRE.

THIS very splendid Font has its history in the inscription round the top:

" Pray for the soules of Wyllm Feryffaxe draper
" and his wyvis whiche made this Font of his pper
" costes the x day of Marche ye yere of our Lord
" MCXXX."

It is free from whitewash, and its condition is good, except that an inscription in the spandrels is so nearly obliterated as to be illegible, and the shields under the bowl have been defaced. It stands at the west end of the north aisle, and its dimensions are,

	Feet.	Inches.
Height, exclusive of the steps	3	8
Diameter from outside to outside	3	10
Ditto of the inside	3	2
Depth of the bowl	1	2

This is a handsome cross church, having at the east end some very fine Decorated windows, the mouldings of which are extremely good. At the west end there is some excellent Perpendicular work.

ADDENDA.

BELTON, p. 17.—We have, since our plate of this Font was published, received another explanation of the figure ringing the bells, viz. that it alludes to the name of the place—Bell Town.

Helpringham, p. 23.—The plaster has been removed from the inside of this Font; but although not now mottled with black and white paint, it is yet painted as gay a yellow marble as the village painter could devise.

All Saints, Leicester, p. 33.—We should have observed that the stem of this Font is clearly of a different date from the bowl.

DIRECTIONS TO THE BINDER

FOR THE ORDER OF THE PLATES.

ERRATA.

Page 3, line 7—from the bottom, for " trifolium," read " triforium."— P. 39, line 6—from the bottom, for " fourth," read " fifth."

FINIS.